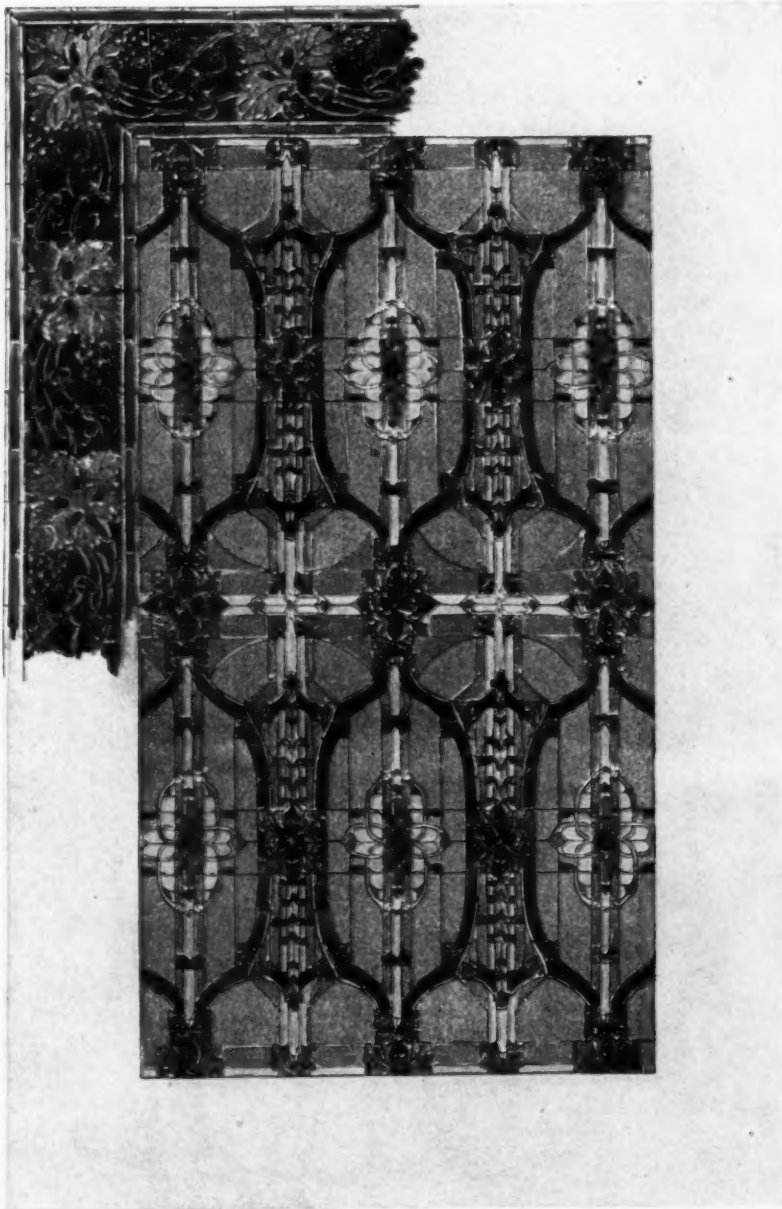


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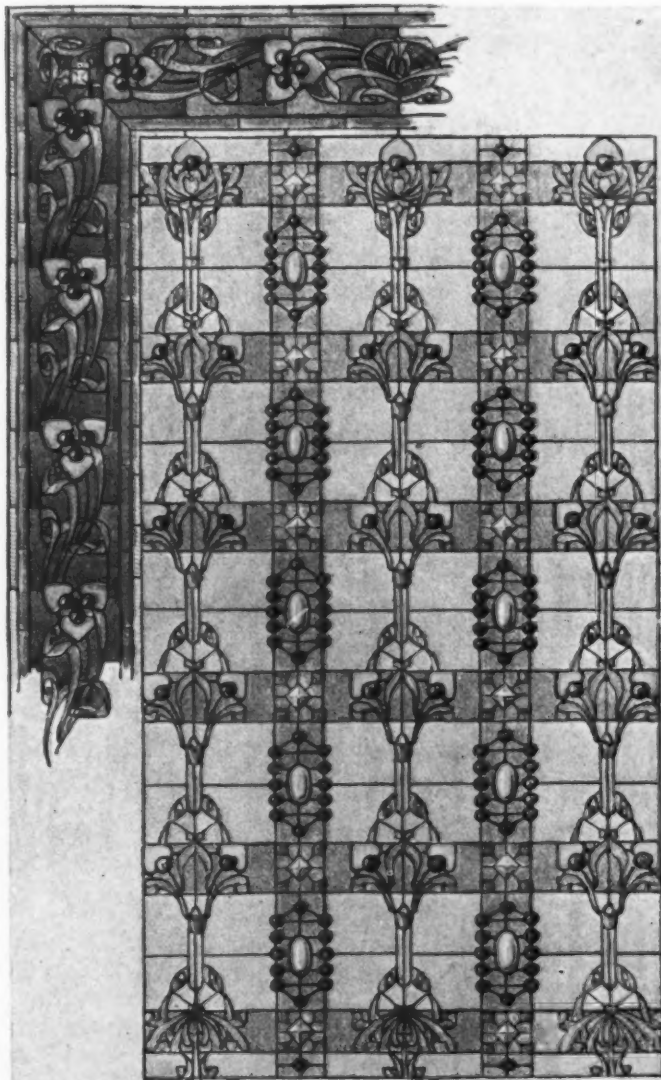


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SUGGESTION FOR AN ORNAMENTAL DOMESTIC WINDOW

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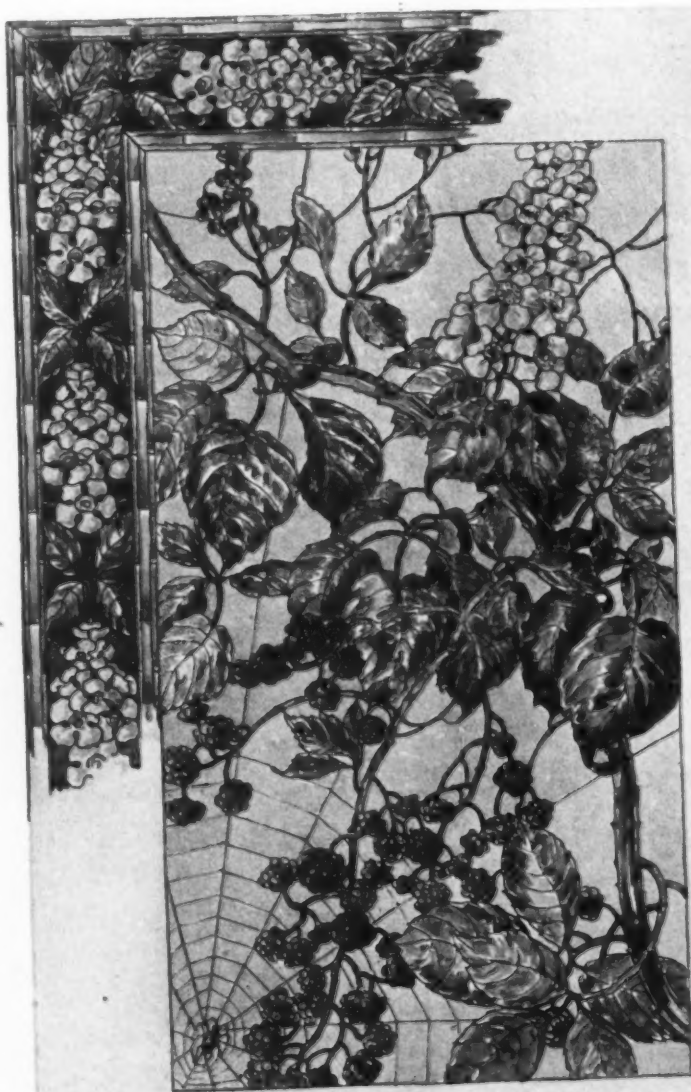
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SUGGESTION FOR AN ORNAMENTAL DOMESTIC WINDOW

The Architectural Record

Vol. XX

OCTOBER, 1906

No. 4

An Orchard Garden

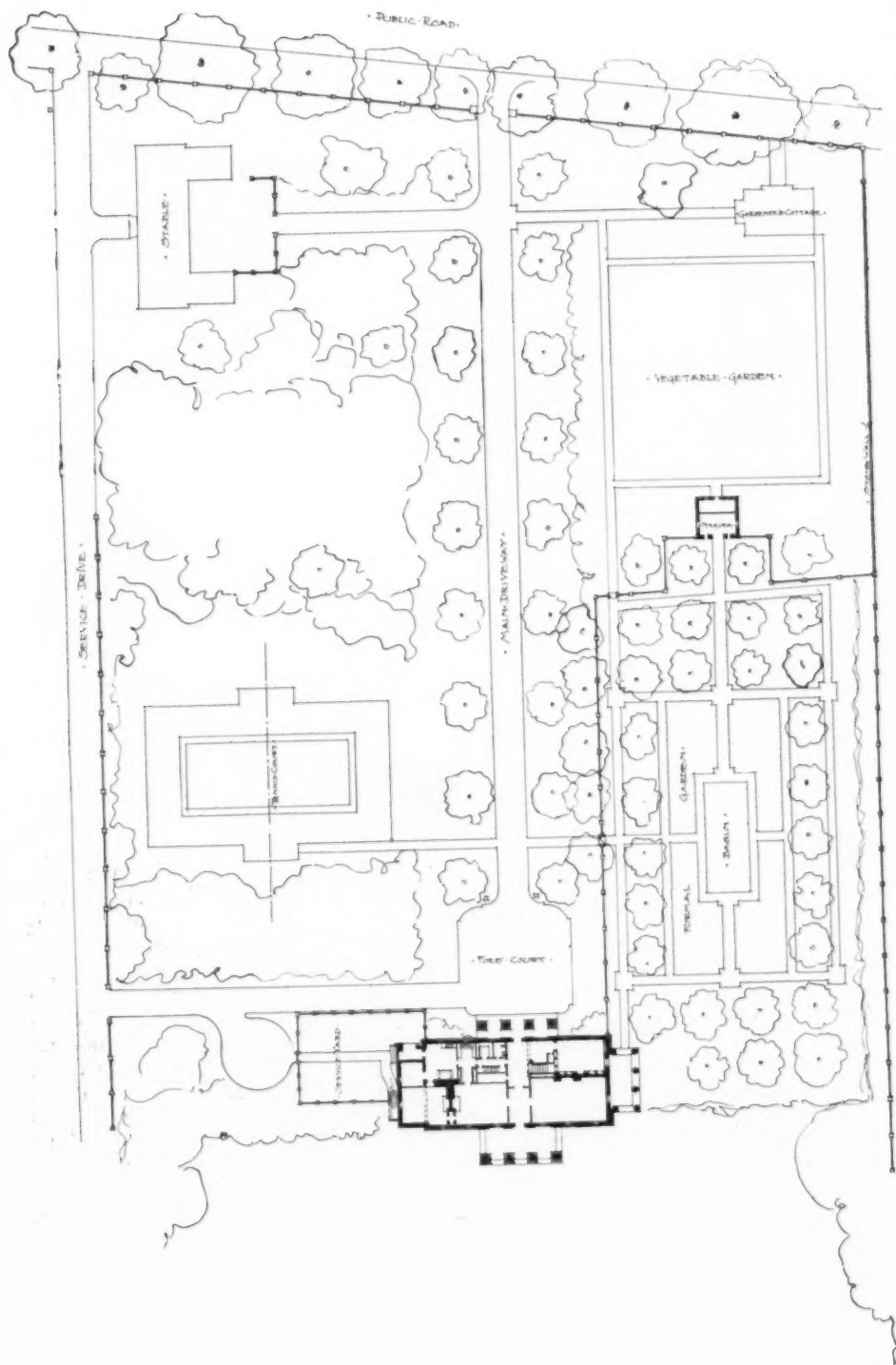
The house and garden of the Rev. Mr. Joseph Hutcheson, at Warren, Rhode Island, which is illustrated herewith, is not only a very striking and beautiful thing in itself, but it is an unusually instructive modern American architectural instance. Its architect, Mr. Charles A. Platt, has afforded an example of the complete design of the kind of a country place, which is for the most part very incompletely designed. The plot of land on which Mr. Hutcheson's house is situated is neither very large nor very small. It neither rises to the dignity of a country estate nor sinks to the comparative insignificance of a suburban villa site. It comprises some ten acres of land, so near to a large city that the trolley cars skirt its boundaries, but so far away that the immediate neighborhood is not thickly settled. Its owner consequently has as much room as he needs in which to satisfy all the interests of country life except those connected with a large farm; and when a well-to-do-family occupies a place of this size, they generally do it with the fullest intention of enjoying as varied and abundant a country life as a few acres of land will permit. Unfortunately, however, they rarely believe that an architect can be of any assistance to them, except in the design of the house. They usually consider themselves fully competent to lay out the roads, select the situation of the house, the stable, and the tennis court, and plant the flower garden. The architect's advice may be asked about certain details, but it is a very rare occurrence to find a place of this kind

which has been placed in the hands of an architect from the start to the finish, and which is designed as a whole. Some of the larger estates have been planned and designed in this spirit, but the function of the architect in relation to the smaller estates usually ceases when he has supervised the erection of the buildings.

It is obvious, however, that an estate of several acres, no less than an estate of several hundred acres, should be developed under the eye of the architect, and it is of the utmost importance that the class of Americans who buy an estate of this size and build upon it should be brought to realize that the architectural treatment of the grounds is inseparably connected with the architectural effect of the house. When they fail to take competent advice as to the proper lay-out and planting of their grounds, they are sinning against their own opportunities just as flagrantly as if they erected a vulgar and tawdry house. Every one of these smaller estates will possess certain advantages as to location, view, exposure, the character and situation of the trees, and the like, which call for a certain particular way of approach, certain particular means of emphasizing its good points, and of evading or concealing its bad points. And when such an estate starts with a complete and appropriate lay-out, its owner will be fully repaid for his larger expenditure by the economy with which his place can be subsequently developed. An ill-planned estate means a continual process of tearing down and reconstructing, whereas one that is well

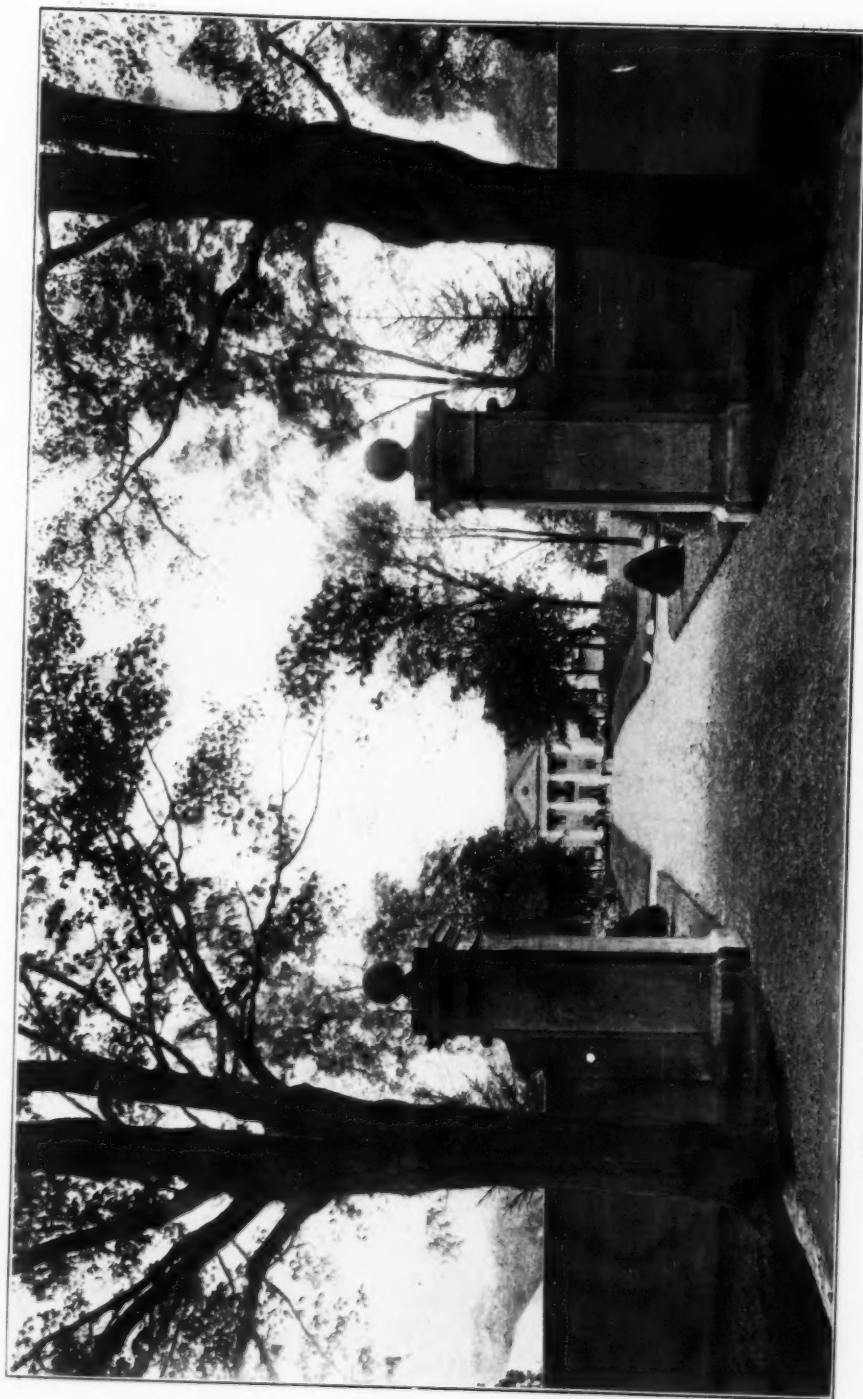
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Chas. A. Platt, Architect.

PLAN OF THE REV. MR. JOSEPH HUTCHESON'S HOUSE AND GARDEN.



Warren R. I.

THE ENTRANCE FROM THE PUBLIC ROAD—REV. MR. JOSEPH HUTCHESON'S HOUSE.

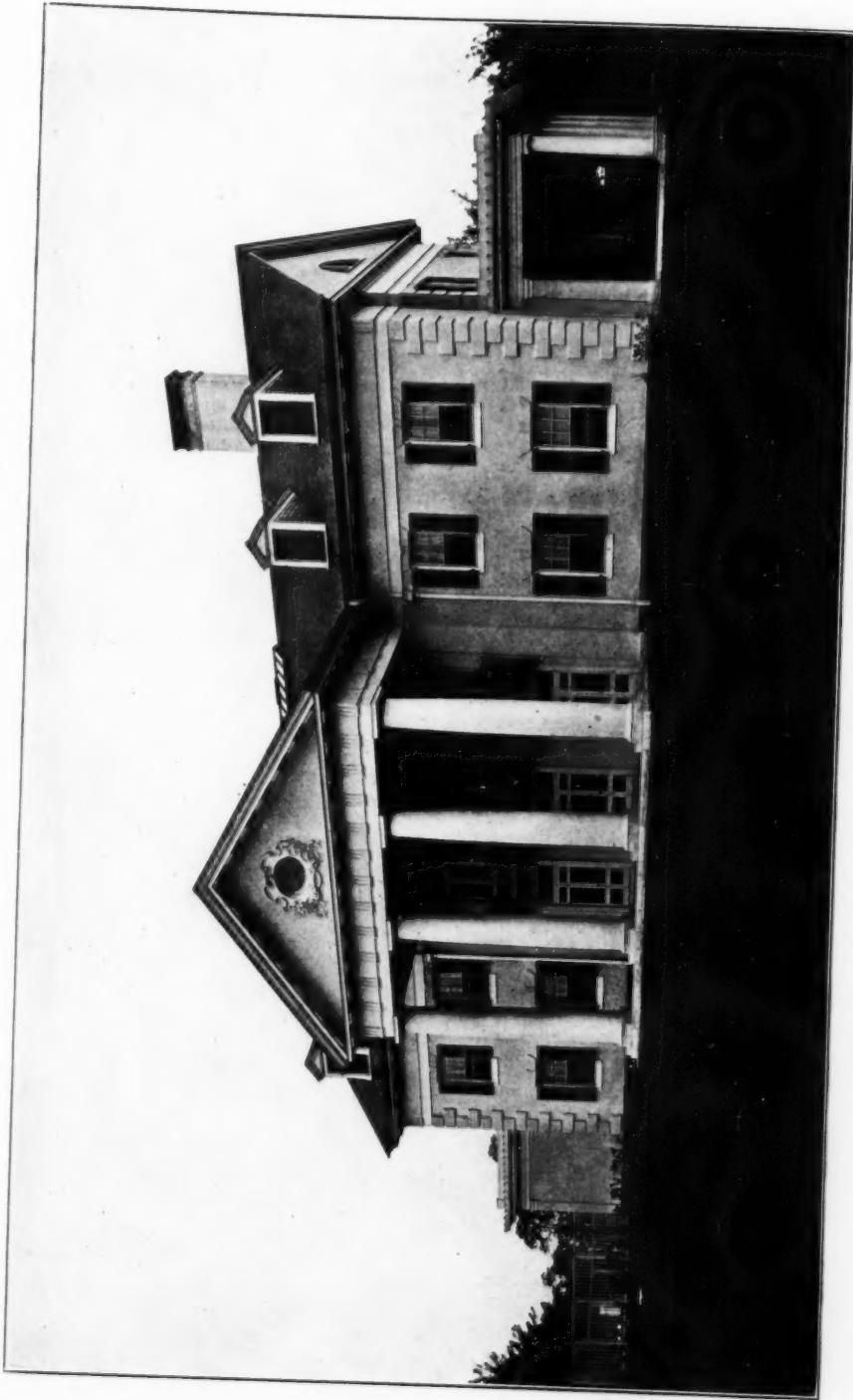
Chas. A. Platt, Architect.



A NEARER VIEW OF THE FRONT—REV. JOSEPH HUTCHESON'S HOUSE.

Chas. A. Platt, Architect.

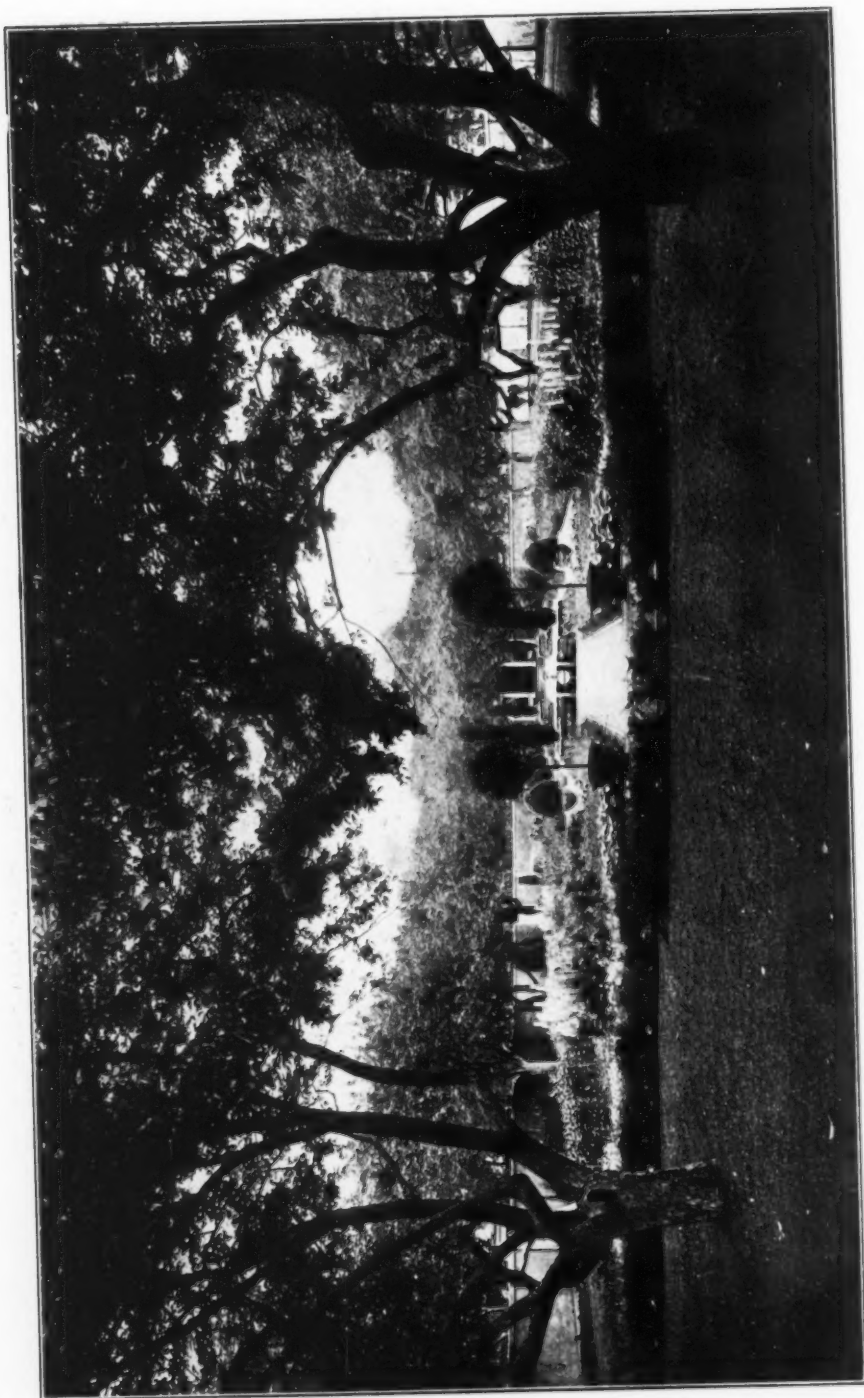
Warren, R. I.



Warren, R. I.

REAR VIEW OF THE REV. MR. JOSEPH HUTCHESON'S HOUSE.

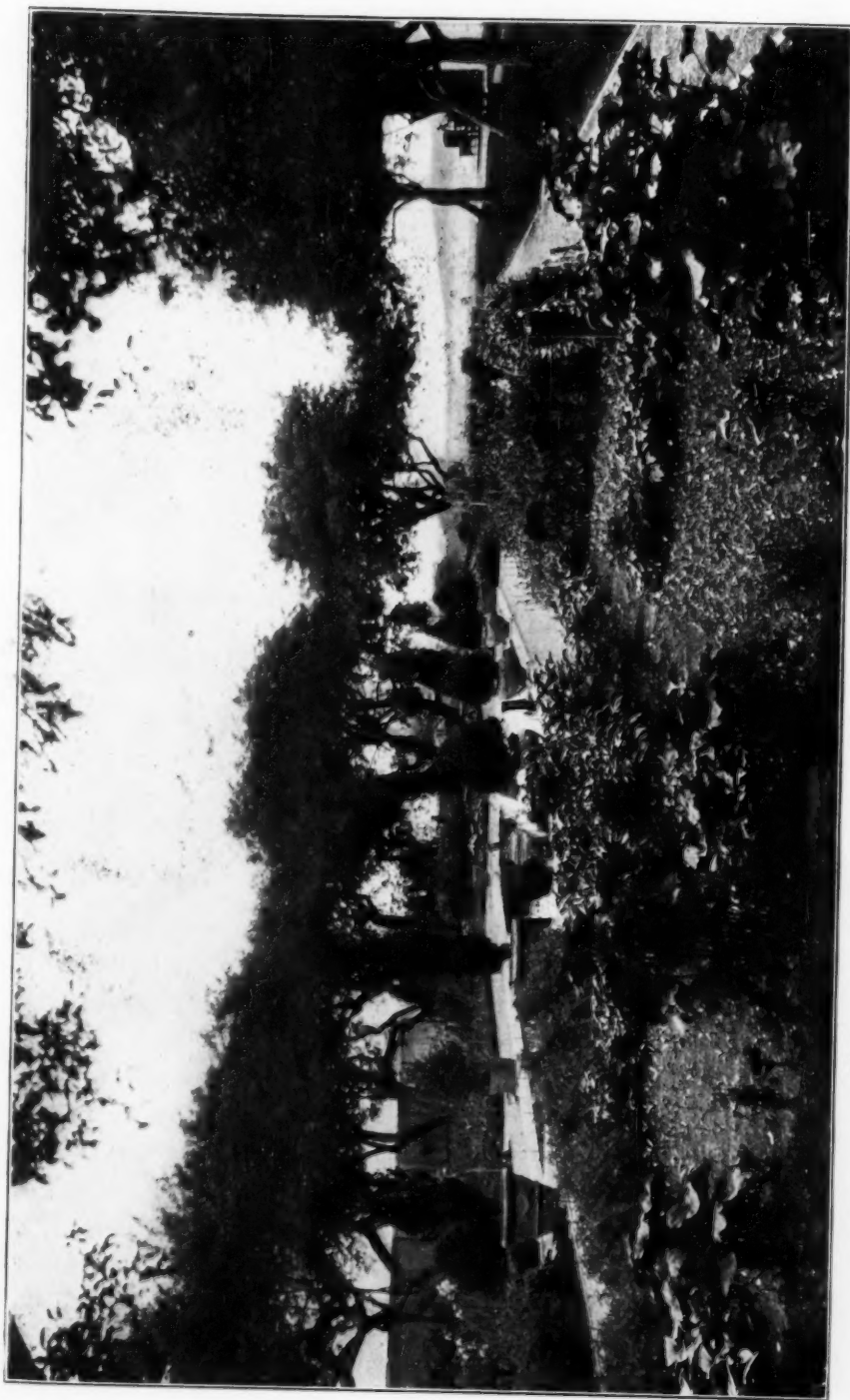
Chas. A. Platt, Architect.



LOOKING TOWARD THE PAGODA—REV. MR. JOSEPH HUTCHESON'S HOUSE.

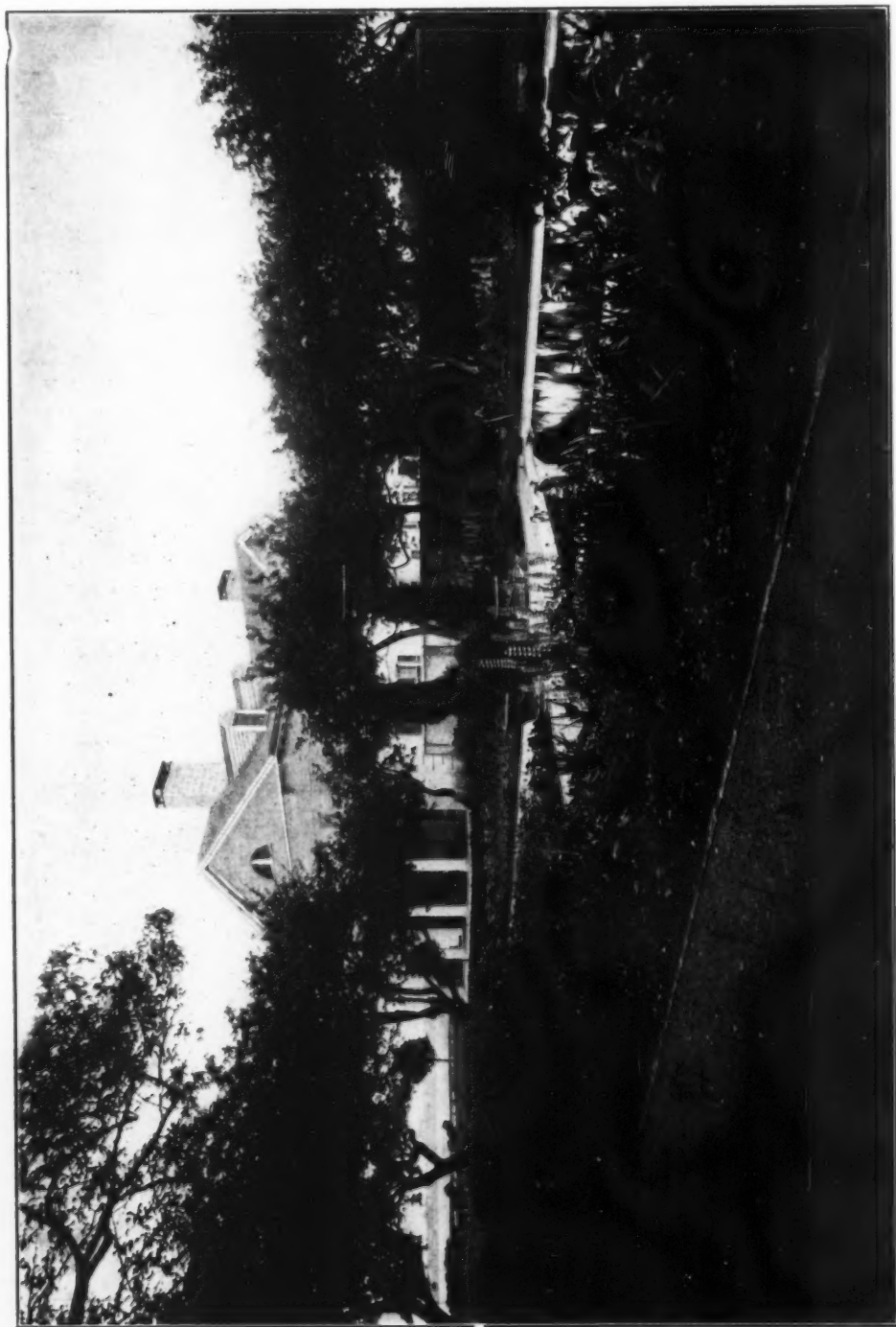
Chas. A. Platt, Architect.

Warren, R. I.



WARREN, R. I. LOOKING AWAY FROM THE PAGODA, INTO THE BASIN—REV. MR. JOSEPH HUTCHESON'S GARDEN.

Chas. A. Platt, Architect.



AN END VIEW OF THE HOUSE ACROSS THE BASIN—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Chas. A. Platt, Architect.

Warren, R. I

planned will become larger and older without mutilation and waste. Age and growth will only mean the confirmation of the original excellence of the design.

The estate of Mr. Hutcheson consists of a long and narrow strip of land running from an important road to the Sound. This land is level, rather than undulating; but as it approaches the water its slopes gently down to the sea. The most attractive view was that look-

bordered as it was by places similar in size and character, it had to be planned in a somewhat exclusive manner, so that its beauties could not be impaired or spoiled by surroundings, which could not be controlled.

Wherever necessary, Mr. Hutcheson's land has been separated from the road or from adjoining property by a concrete wall. The precise location of the house was determined partly by the desire to



THE LIBRARY—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I.

Chas. A. Platt, Architect.

ing towards the Sound, and the house had to be situated and planned so that its inhabitants could enjoy the outlook in that direction. The important natural beauty of the site was an apple orchard, which was situated not far from the road, and immediately adjoining one boundary of the property. The area of the estate was large enough to afford abundant space for stables, gardens and out-buildings, but it was not so large that it could afford to be indifferent to its neighbors. Situated as it was on a thoroughfare, with trolley cars passing to and fro, and

incorporate the apple trees in the garden, and partly by the necessity of seeing the water and the islands beyond from a proper distance. The long dimension of the house was naturally made parallel to the road, so that its front porch would face the approach, and its back porch command the water view. A straight drive-way bordered with trees and shrubbery leads from the road to the forecourt in front of the house, and these trees enclose a vista which is terminated by the colonnade and the entablature of the front porch. On the right of the drive-



Warren, R. I.

THE FORMAL GARDEN—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Chas. A. Platt, Architect.

way, near the road, but surrounded by trees, is the stable, while further along on the same side is the tennis court. The narrower space to the left of the driveway is occupied first by the vegetable garden and then by the flower garden, but the flower garden is divided both from the drive-way and the vegetable garden by high walls, so that one sees nothing from the driveway but the wall and the trees. The garden can be reached by a gate in the wall; but this gate is

advantage of the site, and carefully shuts off every aspect of the land which is either less beautiful or of dubious value. As one examines the lay-out, it seems so inevitable that one can hardly imagine any other arrangement of the site, yet simple, compact and inevitable as it appears, it might in less skillful hands have gone wrong at a hundred different points. A slight change in the location of the house and the flower garden, in the method of approach, or in the plan of the



THE DINING ROOM—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I.

Chas. A. Platt, Architect.

merely a matter of convenience. Architecturally the garden is supposed to be approached from the porch on the left side of the house. The garden itself does not, indeed, extend all the way to this porch; but one can step from the porch on to the grass, and from there a few steps will take one to the garden. The garden, which is enclosed on every other side, is, of course, left open in the direction of the water. A simpler and more serviceable plan could not be imagined, yet it takes advantage of every natural

house in relation to the plan of the grounds would have thrown out the whole scheme, which now fills the allotted space very much as a well-composed sculptured relief fills without overcrowding the selected surface.

There is a prevalent impression among a number of architectural amateurs that the charm of a country place depends upon a certain inconsequence in its general dispositions. They seem to think that when every character and detail of a house and garden is carefully subordin-

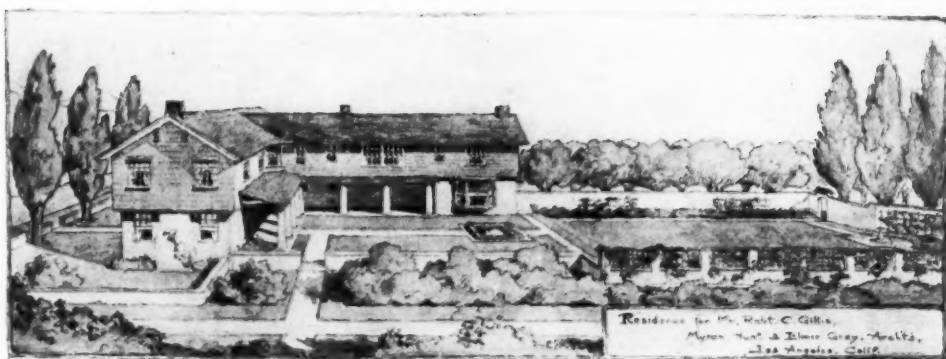
ated to its service in a comprehensive scheme, the result must necessarily be frigid and uninteresting. It would be well for such people to consider how such a house and garden as that of Mr. Hutcheson fits in with this general theory. Here is a place which has been planned throughout without the scrupulous attention to detail, and yet it is most assuredly one of the most charming places in this country. Moreover, its charm does not depend, as does that of so many English houses, upon the mellowing and softening effect of time, for the garden had been planted only one summer when the accompanying photographs were taken. It depends absolutely upon the propriety of the whole scheme. Of course, the propriety of the whole scheme was not something which any architect could have reached by the application of certain principles or rules. The appropriate scheme was the issue of the architect's ability to "see" the house and garden which was adapted to the site, and the greater or smaller charm of a country place will finally depend upon the greater or smaller propriety of this initial conception. A country house can undoubtedly be charming while still being inconsequential in many respects; but the highest charm can only attach to a place whose beauty does not reside merely in more or less important details.

The highest charm is a matter of beauty and style, as well as atmosphere.

It is not necessary to describe the house and garden in detail. The photographs will tell the reader more as the result of one glance than will be most elaborate and lengthy descriptions. But we should like to call attention finally to the admirable simplicity of the design of the house, both inside and out. Architectural ornament has been used with the utmost economy, and the effect is obtained entirely by giving just the proper emphasis to the salient parts of the façade. The order and its pediment, for instance, has a bold projection on the front and a still bolder one in the rear, but in neither case is it over-bold. It is always a difficult thing to make a feature of this kind count just as it should in relation to the house, because it takes only a small error in scale to throw out one of these big porticoes; and when they are either too weak or too strong, instead of pulling the whole design together, they break it all to pieces. In the present instance, however, the porticoes are a source of integrity and strength, and by the very bigness of their scale they have enabled the architect to economize in the use of smaller details. The whole effect shows a combination of refinement and strength which is very rare in American domestic architecture.



THE STAIRCASE—REV. JOSEPH HUTCHESON'S HOUSE.



RESIDENCE OF MR. ROBT. C. GILLIS.

Myron Hunt and Elmer Grey, Architects.

Some Houses by Myron Hunt and Elmer Grey

California has always been the land of the newcomer, and as it becomes older it does not seem to lose this characteristic. Certain it is that, however much its business may now be carried on by the native-born, its architecture has been for the most part the work of immigrants from Europe and the East. The recent disastrous conflagration in San Francisco destroyed a number of very interesting business buildings which had been erected in the fifties by architects who had received a European training. About thirty years later the revival of a good tradition of architectural design in San Francisco was started by Page Brown, a newcomer from the East, and he was assisted in this work by Mr. Willis Polk, another Eastern immigrant. More recently the carrying out of the great architectural scheme which has been planned for the University of California was entrusted to Mr. John Galen Howard, who left behind in New York an enviable reputation for conscientious and brilliant architectural design, while the firm of Bliss & Faville, who are among the most successful and capable of the younger San Franciscan architects, are comparatively recent transcontinental travelers. There are a number of good native-born architects now practicing in San Francisco, but it will be some time before they

will dominate the architecture of their neighborhood.

The southern part of California seems destined, so far as its architecture is concerned, to run a similar course. Los Angeles is a city which has grown so rapidly and with such a small regard for appearances that it is only recently that it could boast of anything which could be called architecture as distinguished from building; but during the last few years, which have been years of enormous building activity, it has begun to pay more attention to its appearance, and it has received some assistance in this respect from two architects who had abandoned lucrative practices in the Middle West for the sake of living in the climate of Southern California. One of these architects, Mr. Myron Hunt, had designed a number of admirable residences in and near Chicago, while the other, Mr. Elmer Grey, had been equally successful in the vicinity of Milwaukee. These gentlemen, after reaching Los Angeles, entered into partnership, and in a few years they have built up a *clientele* in that city which is even larger than the one which they had left behind them—a fact which was all the more remarkable because they insisted upon receiving for their work a percentage which was sufficiently large upon inexpensive jobs to



RESIDENCE AND GARDEN FOR MR. R. R. BLACKER.

Pasadena, Cal.

Myron Hunt and Elmer Grey, Architects.



RESIDENCE AND GARDEN FOR MR. H. M. GORHAM.

Myron Hunt and Elmer Grey, Architects.



Los Angeles, Cal.

THE GARDEN FRONT—THE COCHRAN HOUSE.

Myron Hunt and Elmer Grey, Architects.



THE COCHRAN HOUSE.

Myron Hunt and Elmer Grey, Architects.

Los Angeles, Cal.

enable them to put in time and care on their designs. The best possible way to make people understand the value of something is to make them pay for it, and the ability of Messrs. Hunt and Grey to build up a large practice in spite of their higher charges was as beneficial to the cause of good architecture in Los Angeles as it was to the welfare of the gentlemen themselves.

The architectural opportunities of a designer of domestic buildings in Los Angeles and its vicinity are abundant, but less money is spent upon the average residence in and near that city than is spent even upon the average residence in and near the Middle Western cities. The neighborhood has been increasing enormously in population and wealth, but its great prosperity is so recent that it cannot afford to lock up too large a proportion of its capital in permanent improvements. The largest

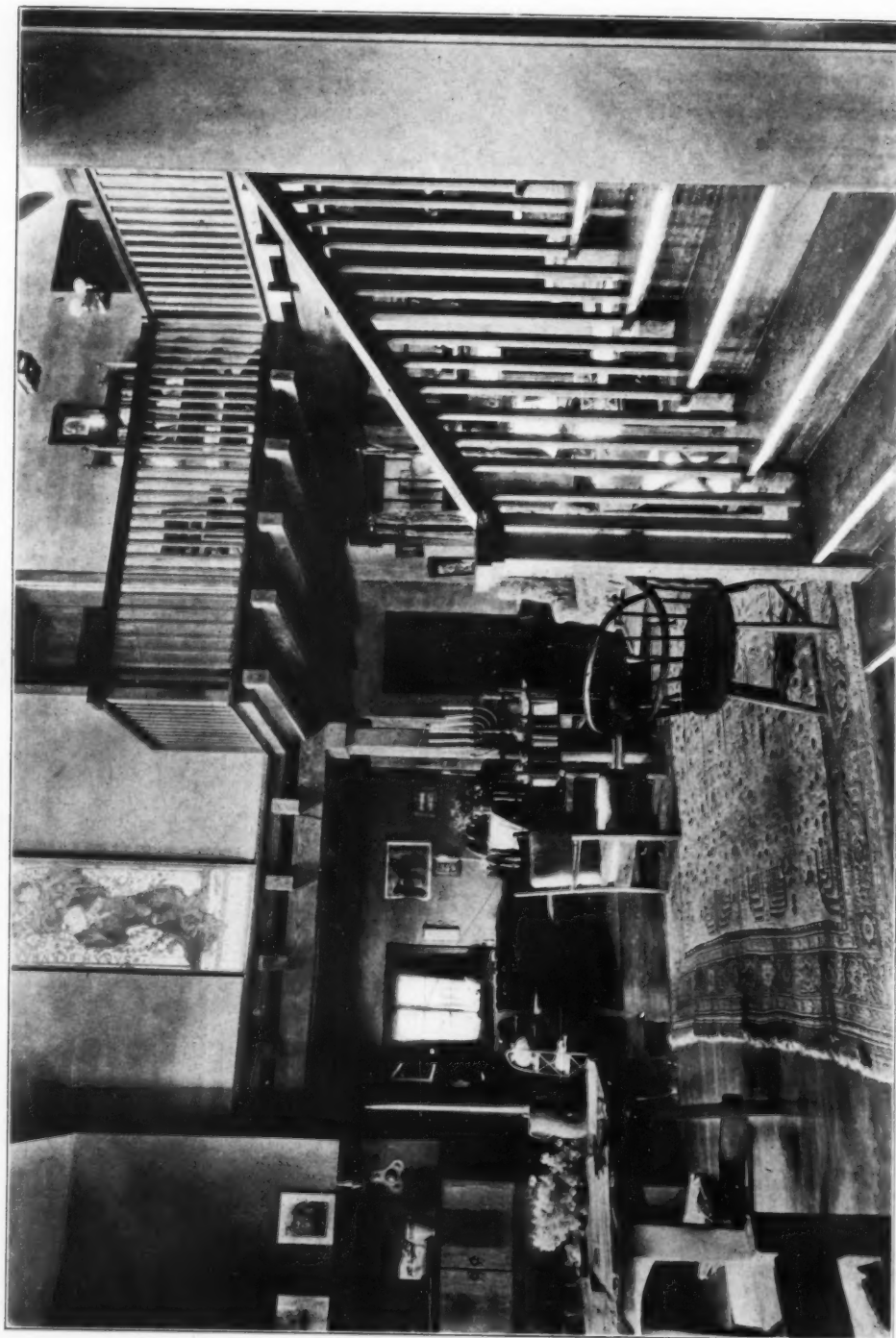
dwelling which an architect will have a chance to design will be a suburban house, surrounded at the most by a few acres of land and costing at most \$35,000 or \$40,000; and the cost of the average house, even when intended for well-to-do people, will not amount to as much as half the above-named figures. Moreover, wonderful as are the opportunities which the soil and climate of Southern California offer for landscape gardening, its inhabitants have not yet come to appreciate the value of a careful arrangement and planting of the grounds so as to enhance or to complete an architectural effect. It is the distinction of Messrs. Hunt and Grey that they have consistently used their influence in favor of a higher standard of design in this respect, and recently they have been much more successful in persuading their clients to spend a certain amount of money in the formal treatment of the



THE STAIRCASE HALL IN THE COCHRAN HOUSE.

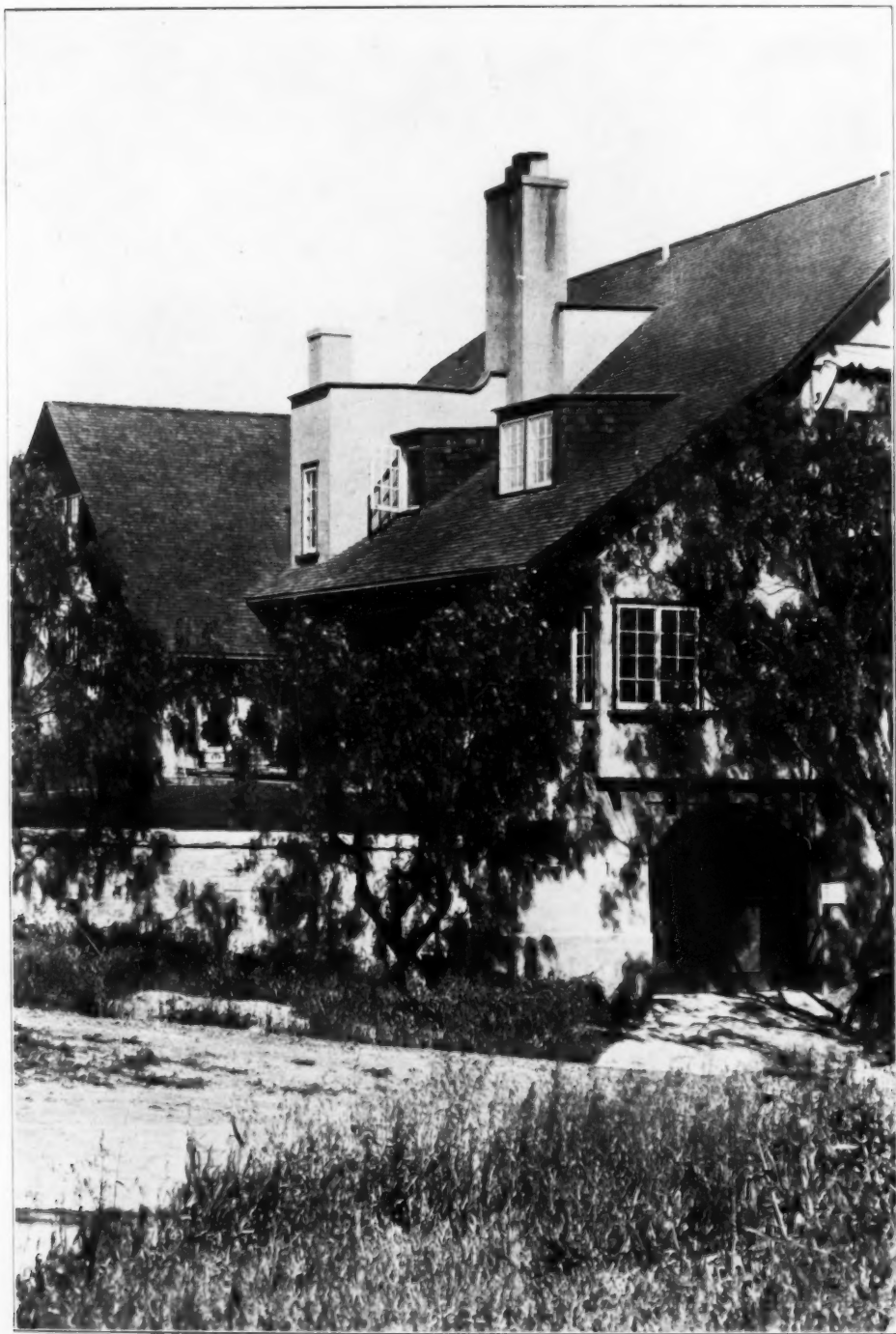
Los Angeles, Cal.

Myron Hunt and Elmer Grey, Architects.



ANOTHER VIEW OF THE STAIRCASE HALL IN THE COCHRAN HOUSE.
Myron Hunt and Elmer Grey, Architects.

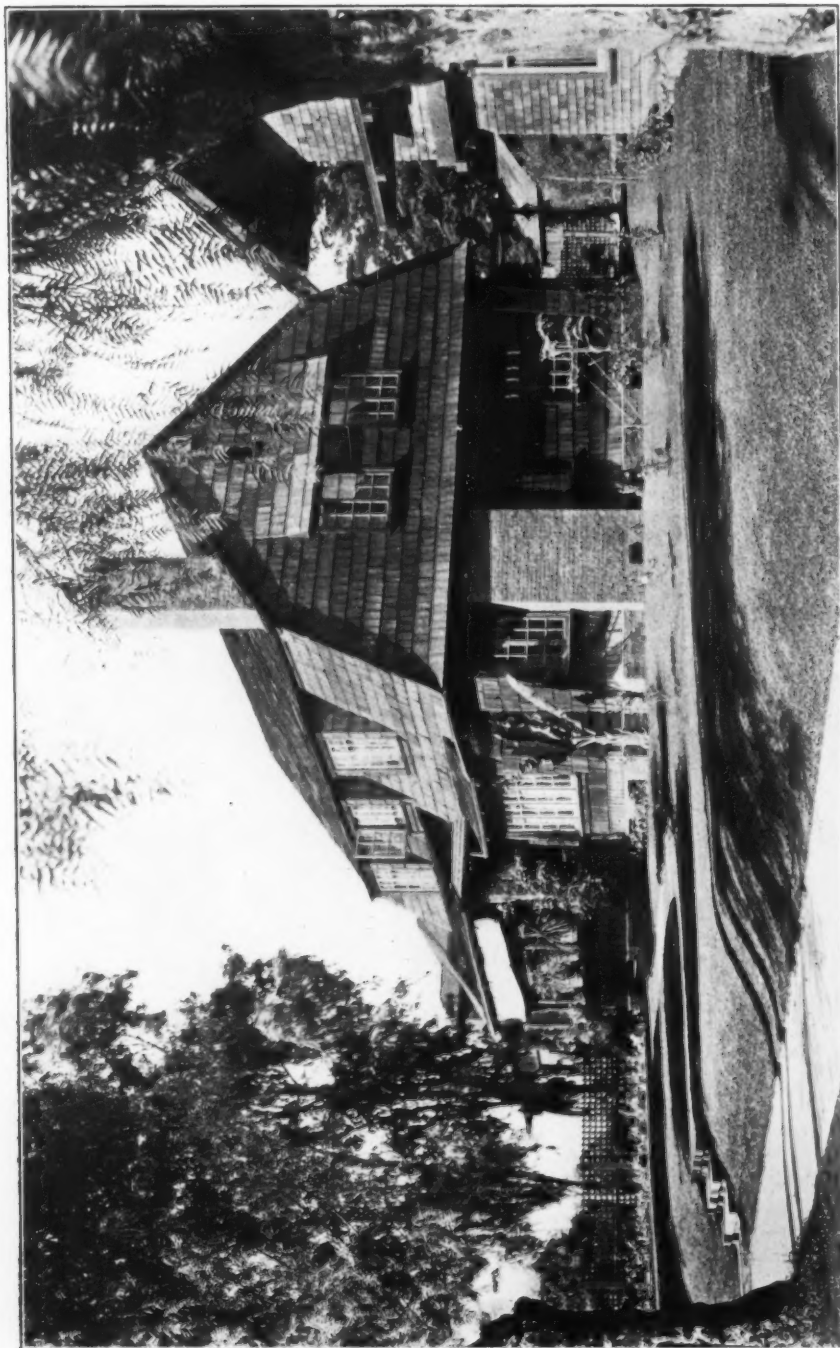
Los Angeles, Cal.



Los Angeles, Cal.

THE COCHRAN HOUSE.

Myron Hunt and Elmer Grey, Architects



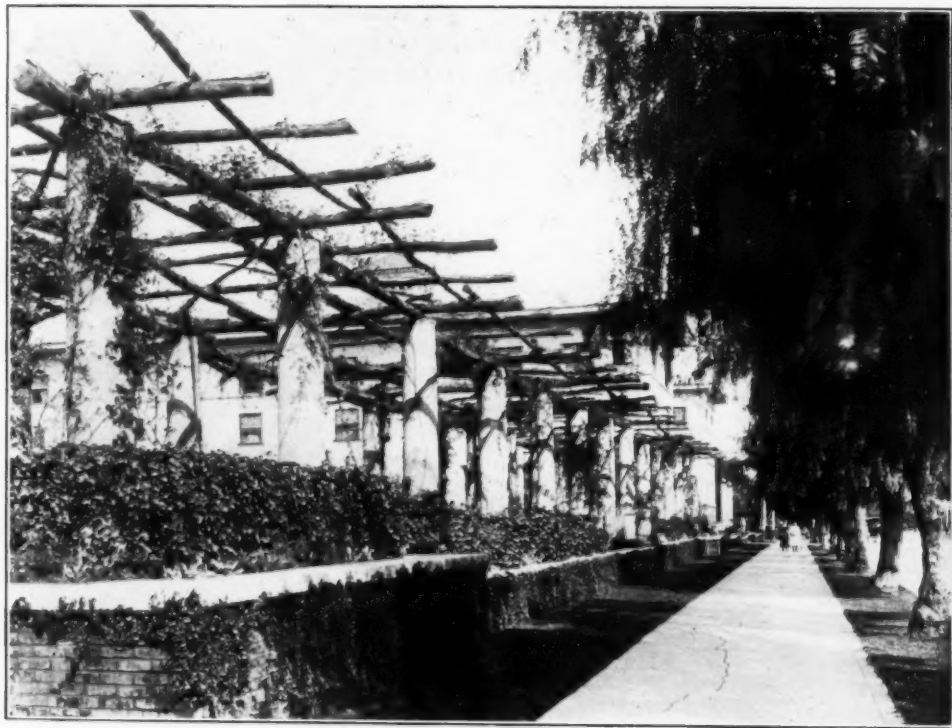
THE SPIER HOUSE.

Myron Hunt and Elmer Grey, Architects.

Pasadena, Cal.

ground immediately adjoining their houses. They have been trying to make the design of each of their places as complete as they could, and while in many cases the lots were too small for any elaborate scheme of landscape, architecture and planting, our illustrations will show that they have already made a fair beginning, and when the houses which are now under construction have been

this attempt carried to an extreme. They did not, like certain other architects in the Middle West, seek to ignore and defy the traditions of domestic architecture which have been handed over to us by Europe; they merely sought to modify them so as to make them more appropriate to American conditions and materials, and they succeeded admirably in this effect. Mr. Hunt's houses were



THE HOTEL MARYLAND.

Pasadena, Cal.

Myron Hunt and Elmer Grey, Architects.

finished Pasadena will have to its credit a number of gardens which have been designed with reference to architectural necessities and proprieties.

The work both of Messrs. Hunt and Grey during the years of their practice in Chicago and Milwaukee belonged to what must be called the freer, more picturesque and less formal type of design. It was the result of an attempt to break away from traditional forms and to give their houses an individual and local character. By neither of them, however, was

bold, definite, coherent pieces of design, composed of comparatively few elements, all of which counted in the most decisive and emphatic way; while the best of Mr. Grey's dwellings were among the most charming of their kind designed by an American architect. It may be inferred, consequently, that Messrs. Hunt and Grey were admirably suited, both by their common characteristics and by their differences one from another, to form a useful and successful partnership.

The work which they have been doing in Los Angeles and its vicinity is characterized by the same qualities as their work in the Middle West. It has freedom, picturesqueness and charm, while at the same time every house is a coherent and well-centered composition. We have rarely seen, for instance, a shingled house with a hipped roof which we liked better than the Spier house, at Pasadena. The design is an interesting mixture of economy and charm of tightness and incident. Mr. Hunt's buildings near



THE COCHRAN HOUSE.

Los Angeles, Cal.

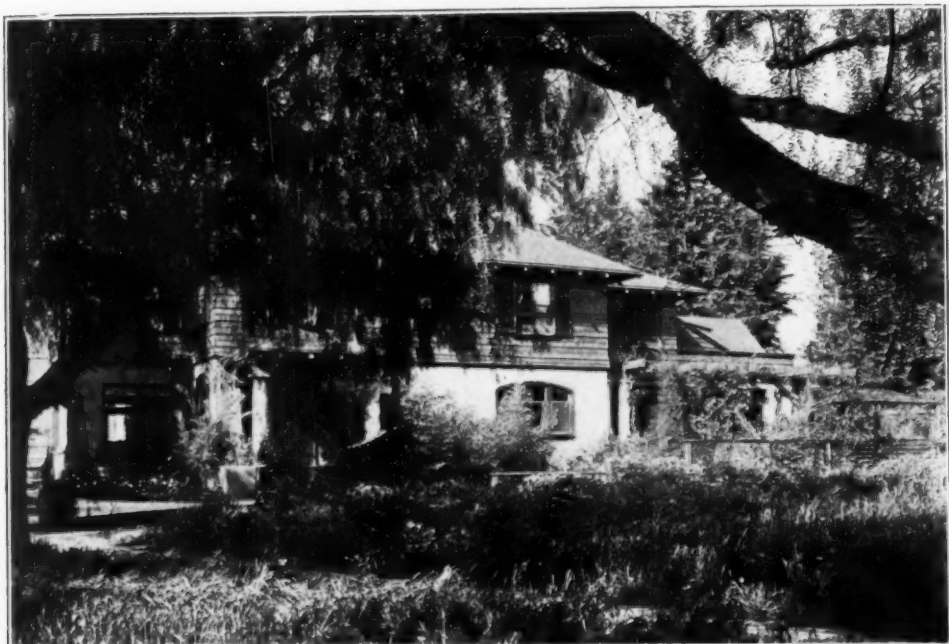
Myron Hunt and Elmer Grey, Architects.

Chicago always had a satisfactory way of resting firmly on the ground, and in the present instance the firmness and strength which it derives from this characteristic has been supplemented by a graceful and easy bearing. The Cochran house, in Los Angeles, is even more successful, because the architects had more of an opportunity. This dwelling has precisely the character of the best modern English houses. It is simple without attenuation; it is homely without crudity or affectation; it is free without

being loose in its design, and, above all, it is full of feeling and charm. The interior has precisely the same character as the exterior, and has all the admirable qualities of some of Mr. Hunt's earlier interiors, particularly in his use of wood and in his bare, simple, pleasant wall surfaces.

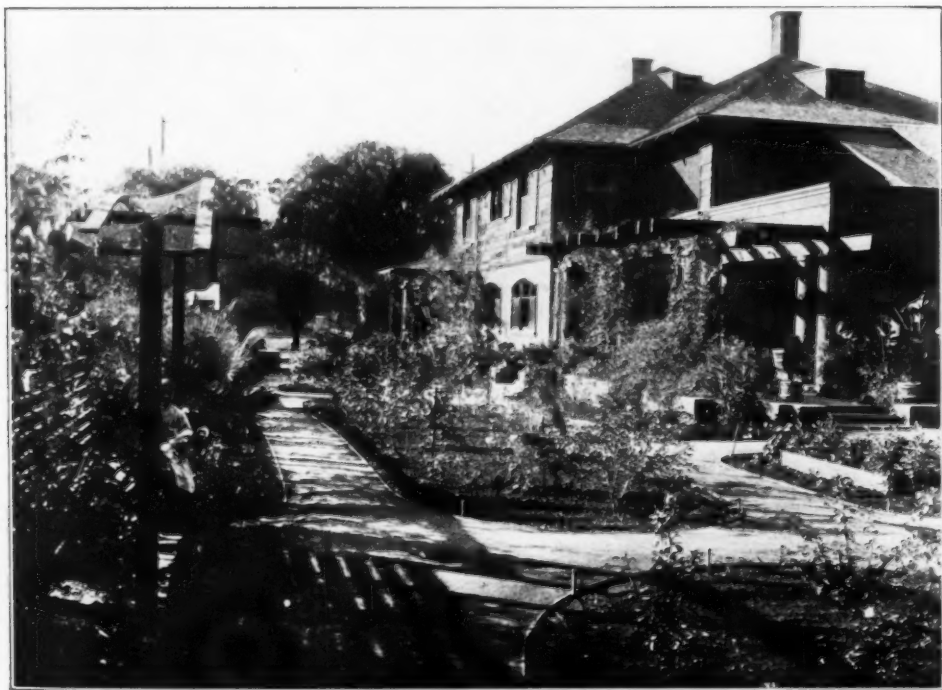
As much cannot be said in favor of the garden attached to the Cochran house as in favor of the house itself. The façade of the building facing the garden has been centered, so as to harmonize with and complete the chief motive of the garden, and this motive is in itself appropriate and interesting. But the garden requires both a more definite enclosure and a lay-out and a planting scheme which fills the available space to better advantage. The garden attached to Mr. Hunt's own house is in this respect much more successful. The architect needed in the case of his own house a little more space for his garden, but the space at his disposal has been properly filled, and except on one side sufficiently defined and enclosed. The dense mass of evergreens at the back of the garden will give a person who has never been to California some idea of the advantages, which that country and its architects enjoy by way of effective masses of foliage.

An examination of the three sketches given herewith of houses which are still under construction will disclose in these newer buildings of Messrs. Myron Hunt and Elmer Grey the appearance of a somewhat different tendency in their work. Every one of these houses is planned in relation to a spacious formal garden, and it is inevitable that this fact should have a certain influence upon the design of the house. It cannot be said that these houses will be classic in feeling or that they reproduce any more definitely some traditional domestic style. But it is certainly true that the picturesque and the incidental plays a less important part in their effect; and we infer that this change is in part due to the fact that they have been designed in relation to a formal scheme of landscape treatment. As soon as the masses and lines of a house have to be arranged so as to complete or to fill a definite arrangement



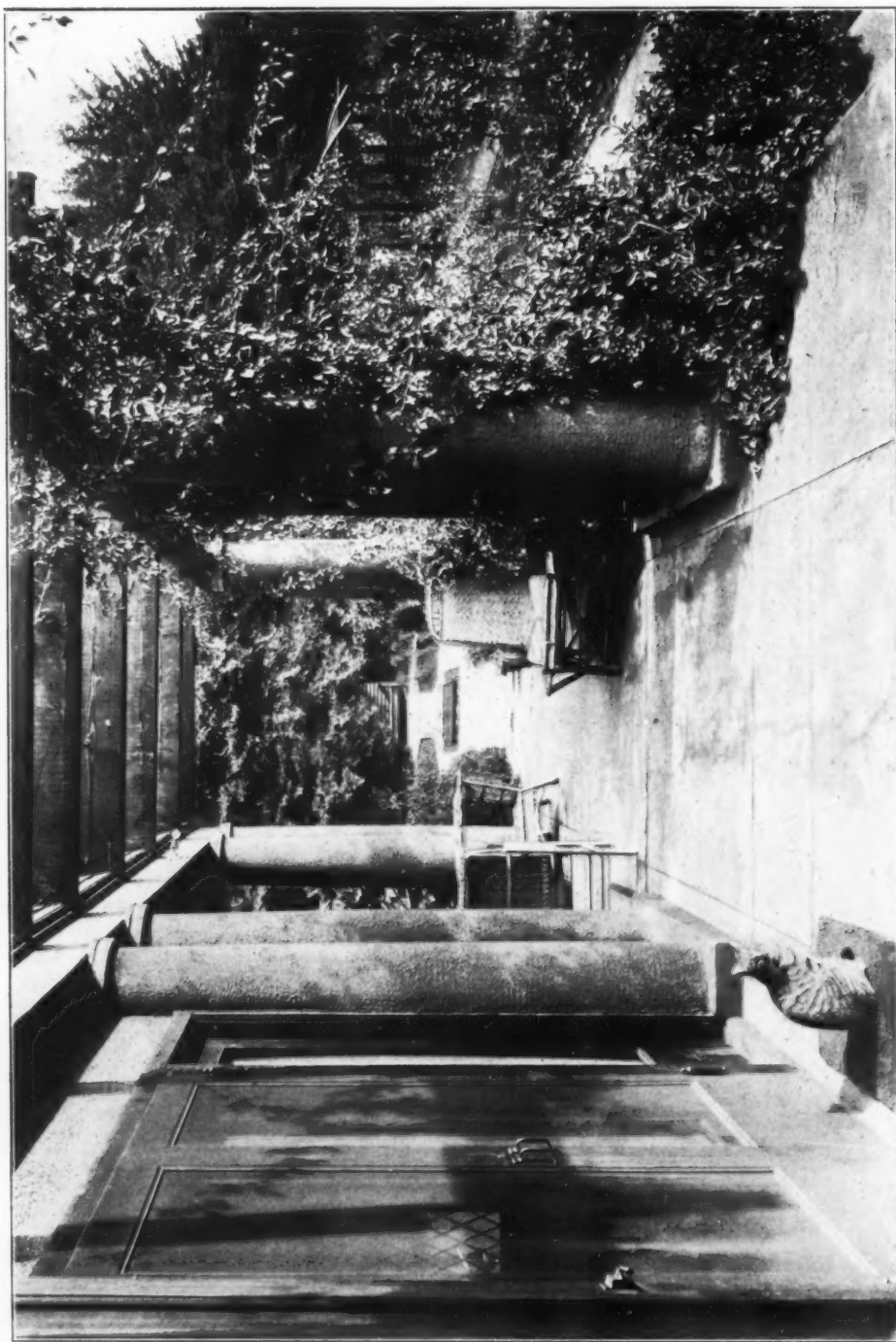
Pasadena, Cal.

MR. MYRON HUNT'S HOUSE.



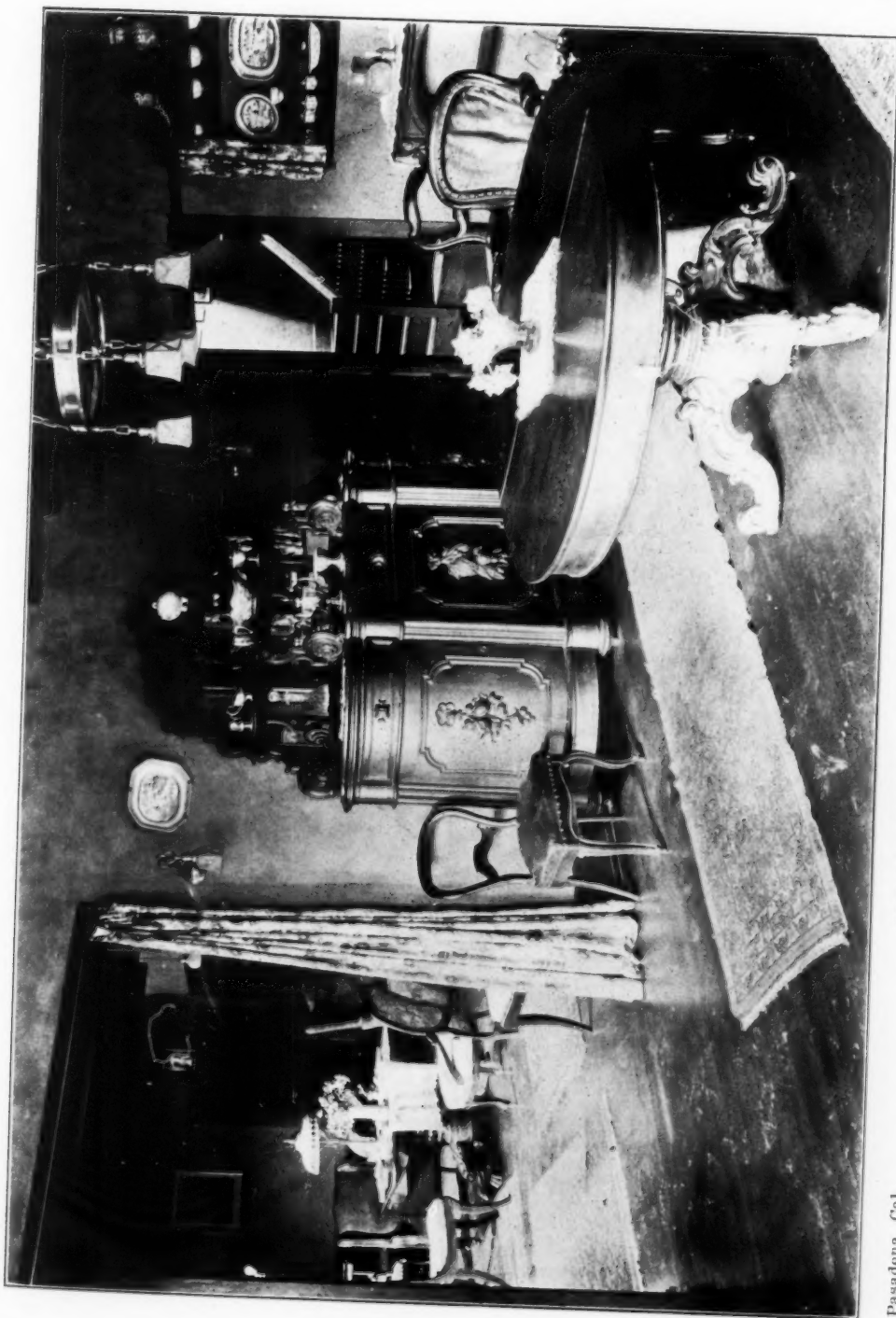
Pasadena, Cal.

THE GARDEN SIDE—MR. MYRON HUNT'S HOUSE.



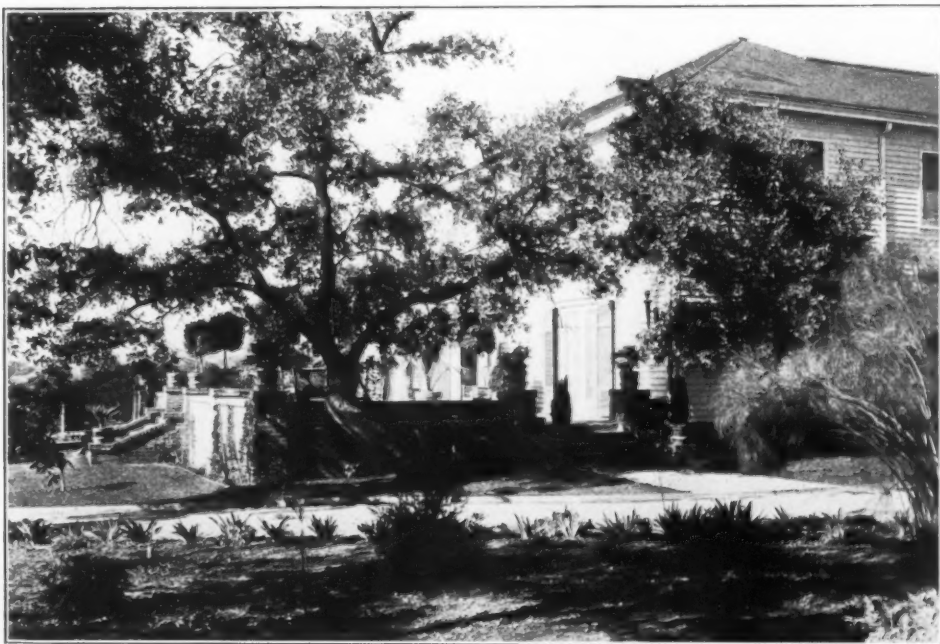
THE VERANDA OF MR. MYRON HUNT'S HOUSE.

Pasadena, Cal.



Pasadena, Cal.

THE DINING-ROOM OF MR. MYRON HUNT'S HOUSE.



THE McKEE HOUSE.

Monrovia, Cal.

Myron Hunt and Elmer Grey, Architects.



THE McKEE HOUSE.

Monrovia, Cal.

Myron Hunt and Elmer Grey, Architects.

of the grounds simplification and concentration of the exterior design becomes necessary, and comparatively little opportunity is left for incidental features, and a similar necessity tends to work a similar change in the plan of the house. The interior passage-ways have to be laid out so as to lead naturally to the views and vistas on the exterior, and the English method of dividing a house into unrelated compartments has to be abandoned. In short, a dwelling planned as a series of connecting rooms, whose vistas harmonize with the exterior lay-out, designed so that its masses and lines count only where

they are most needed, and surrounded by a scheme of landscape architecture which emphasizes the salient and beautiful features in the grounds, while shutting off that which is ugly and incongruous—all these things go together, and in proportion as Messrs. Hunt and Grey have larger opportunities for making the country places they build conform to a comprehensive landscape and architectural scheme, in that proportion we shall look for the introduction into their work of an increasing spirit of classic economy and simplicity.

Herbert Croly,



Monrovia, Cal.

THE MCKEE HOUSE.

Myron Hunt and Elmer Grey, Architects.



THE HOUSE OF MR. FRANK UNDERHILL.

Montecito, Cal.

Designed by the Owner.

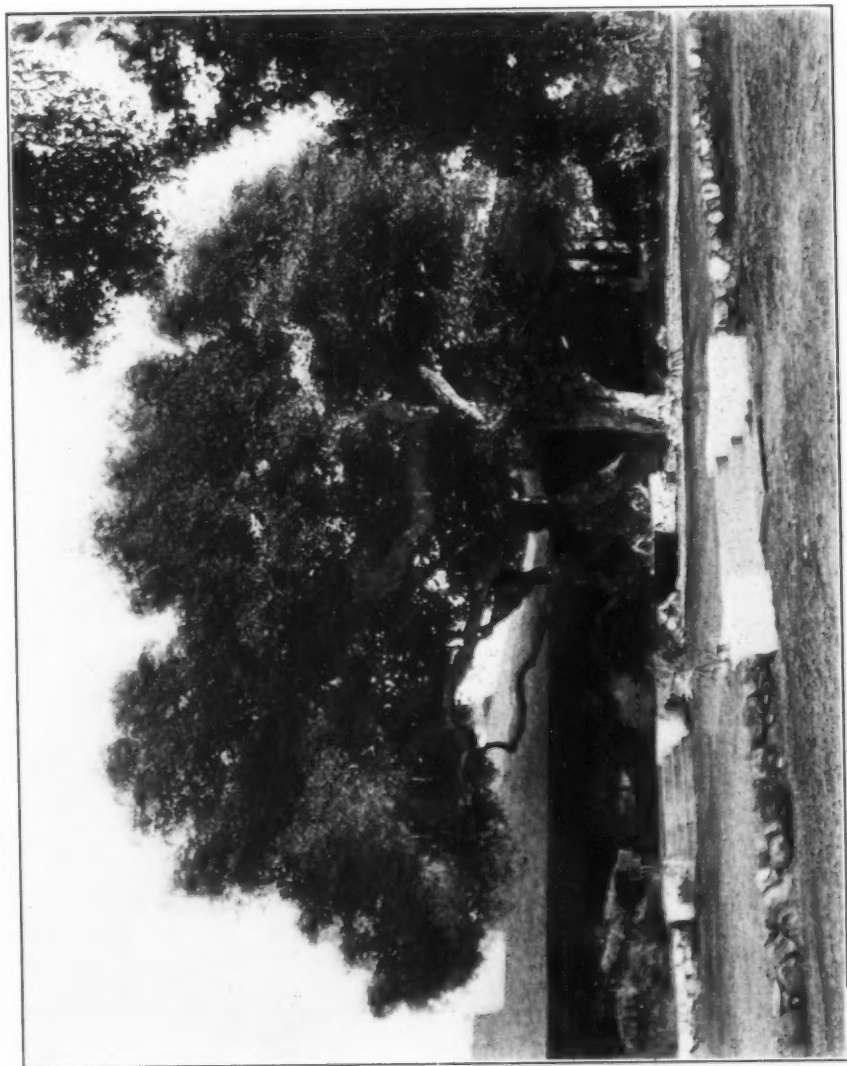
The Bungalow at Its Best

In an article upon the work of Messrs. Greene & Greene, in this number of the *Architectural Record*, the bungalow is described as a dwelling in which the distinction between the inside and outside of a house is reduced to the minimum. The structure of the building when seen from without should not be designed to hold its own in the landscape, but should be entirely subordinated thereto, while on the inside the plan of the house and the design of the rooms should be arranged, as far as convenience and propriety will permit, so as to tempt the eye outside and there to give it a pleasing prospect. But a type of this kind could not be completely fulfilled in any one of the smaller houses designed by Messrs. Greene & Greene, because of a certain necessary limitation of means; and consequently the *Architectural Record* considers itself fortunate in being able to reproduce a bungalow, which was designed consciously as the embodiment of the type, and the completeness of which was not impaired by any insufficiency of means. This is the house of Mr. Frank Underhill, situated at Montecito, near Santa Barbara, and designed entirely by the owner.

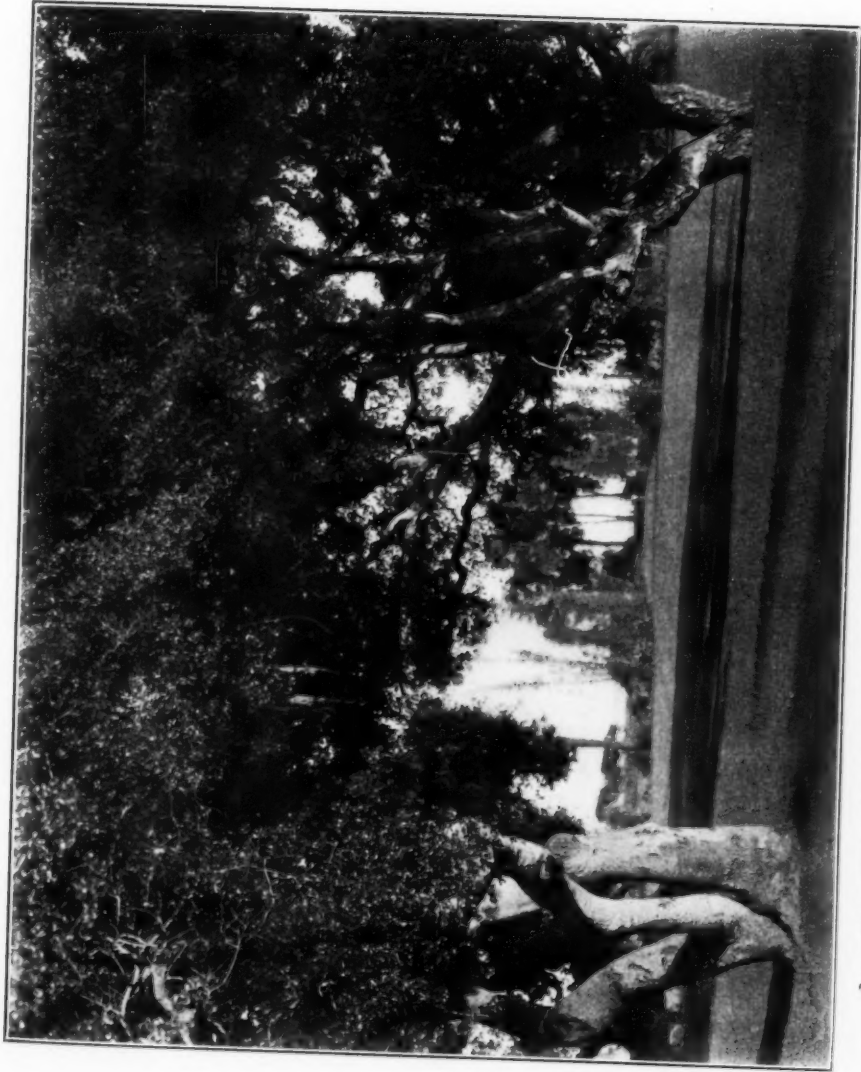
The site on which Mr. Underhill's house is erected includes several acres of flat land lying between a road and the ocean. Situated as it was almost at sea level, it naturally did not command any considerable stretch of country, and from any point of view on the site the trees obscured the largest outlines and features of the distant landscape. In arranging the plan, design and situation of his house, consequently, Mr. Underhill had to face a set of conditions which were less complicated than is frequently the case in a hilly country, such as that near the California coast. He did not have to consider the location and the masses of his house in relation to the folds of the landscape in its immediate neighborhood. The high hills, by which Santa Barbara and Montecito are surrounded do, of course, loom up in the distance; and in the opposite direction it was possible to obtain a glimpse of the sea. Mr. Underhill had to arrange so that both the hills

and the ocean could be seen conveniently and to the best advantage; but the hills themselves were so far away that they did not count as an element in the architectural composition. The overwhelmingly important natural characteristic and advantage of the site he had selected was a group of superb live oaks; and his problem was chiefly that of situating, planning and designing his house so that it would take its place in the midst of this grove, and looks out upon the trees from its windows and porches in the happiest and most effective manner. The grove of live oaks was growing in that part of the site immediately adjoining the road. The house consequently was placed so near the road that no separate driveway was required; neither is it screened from the road by a hedge or wall, for such a manner of treatment would not have been in keeping with Mr. Underhill's general idea. The house is raised to a somewhat higher level than that of the road, and is approached by a straight path over two low terraces. The upper part of these terraces becomes a species of entrance court, for it is paved in brick, and it is enclosed by the main body of the house and its two wings. This court, which commands a view of the distant hills, will eventually be screened from the road by tropical planting on its outer border.

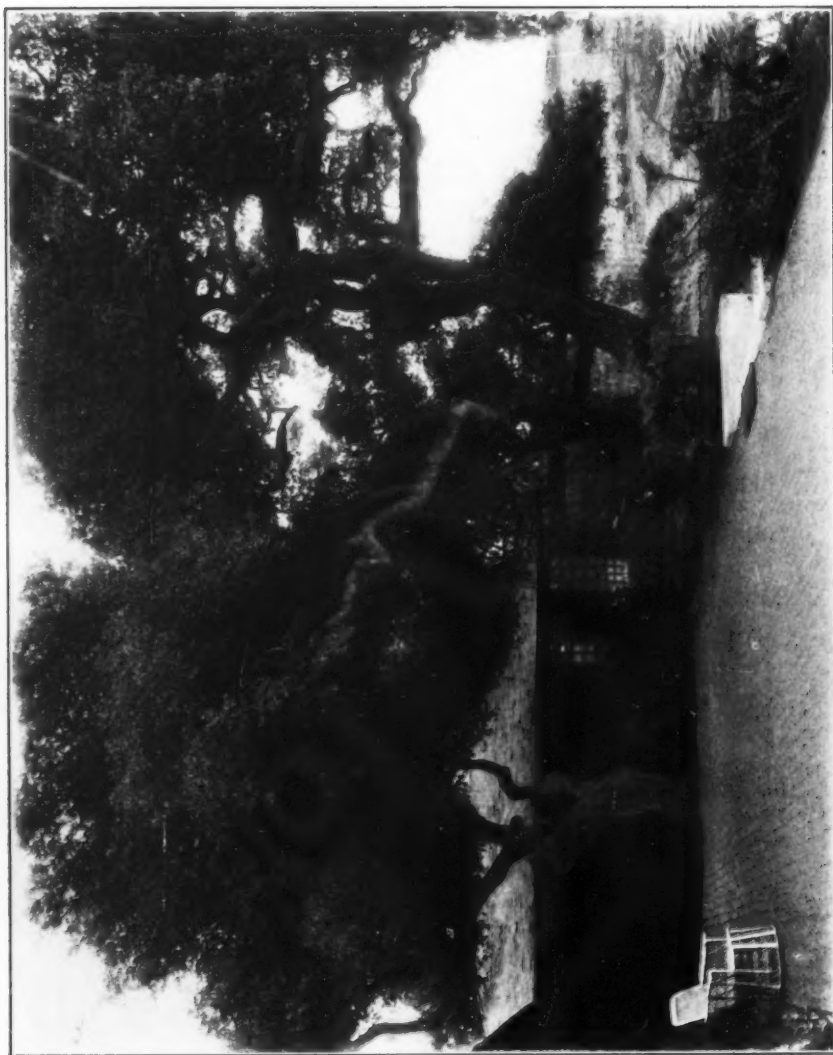
The location of the house so near the road leaves the largest portion of the land between the house and the sea; and in his treatment of this area Mr. Underhill has made an ingenious and successful combination of formal and informal methods. The land immediately around the house has been cleared of almost all vegetation except the green grass and the live oaks, so that from the windows of the house the effect is chiefly that of a lawn shaded and shadowed by the very beautiful trees. But, of course, this lawn had to be terminated and the view looking toward the ocean had to be defined, and the general character of Mr. Underhill's treatment did not allow him to use architectural means in order to achieve these necessary purposes. He has conse-



THE ENTRANCE TO THE HOUSE OF MR. FRANK UNDERHILL.
Designed by the Owner.
Montecito, Cal.



THE VISTA TOWARD THE SEA--THE HOUSE OF MR. FRANK UNDERHILL.
Montecito, Cal. Designed by the Owner.



THE ENTRANCE COURT—THE HOUSE OF MR. FRANK UNDERHILL.
Montecito, Cal. Designed by the Owner.



• THE GROVE OF LIVE OAKS—THE HOUSE OF MR. FRANK UNDERHILL.
Montecito, Cal.



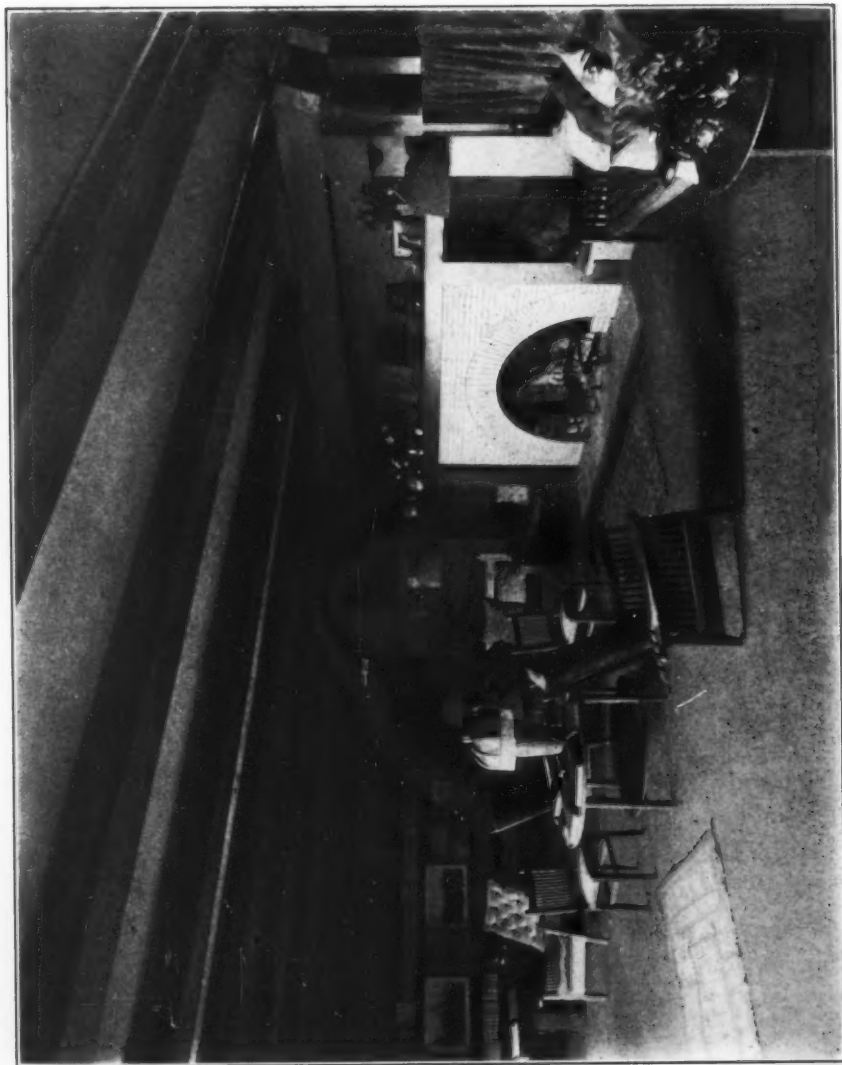
THE HOUSE OF MR. FRANK UNDERHILL FROM THE GROVE.
Designed by the Owner.

Montecito, Cal.



THE DINING-ROOM IN THE HOUSE OF MR. FRANK UNDERHILL.
Designed by the Owner.

Montecito, Cal.



THE LIVING ROOM IN THE HOUSE OF MR. FRANK UNDERHILL.
Designed by the Owner.

Montecito, Cal.

quently surrounded his land with a circular mask of huge and thick bamboo trees, the foliage of which will be dense, but whose effect will be soft and yielding. The only break in this screen has been placed on the line leading directly from the house to the ocean. A vista has been opened up on this line, outlined by the bamboo hedge, and terminating in the straight trunks of three eucalyptus trees, through which the water is seen. The eucalyptus trees appear from the house to have been symmetrically placed, but their symmetry is entirely a matter of ingenious optical arrangement, as any reader may infer by examining the photograph, which shows the house, enveloped in its live oaks, from a point near the trunks of these eucalyptus trees. Of course, the effect at which Mr. Underhill is aiming has not as yet entirely been achieved. The bamboo hedge and screen has only just been set out, and it has not yet obtained enough growth to play its part as an efficient screen. But any reader who studies the pictures carefully can imagine without much effort how the view looking towards the ocean will ultimately be defined, and he cannot fail to agree with the writer that it would be difficult to conceive a happier and completer adaptation of informal planting to the purpose of formally defining a view.

The reader will notice that the house plays a very inconspicuous part in the photographs; and he must not suppose that its modesty is anything but intentional. The actual surface, the definite lines, and the unyielding mass of the building are not meant to be seen at all. At present they show somewhat, but eventually the whole of the house, barring only the roof, will be covered by Cherokee rose vines, and the structure of the house will in this way be submerged in the surrounding foliage. Thus it will be seen that Mr. Underhill's house has been designed throughout for the purpose of making it nestle down into the country. It is eventually to count almost entirely as a mass of foliage, in relation to surrounding masses of foliage; and the same idea has been followed, so far as possible, in the plan of the house and

in provisions which have been made for enjoying from within its natural surroundings. In the realization of this part of his idea, Mr. Underhill has, indeed, been obliged to introduce certain artificial lines, because in no other way could he profitably conduct the eye of a person, seated on his back terrace, across a long stretch of grass to the ocean. But he has planned his dining-room, which is situated in one wing of the house, so that its occupant will feel as much as possible that he is out of doors. The walls are converted into large windows, quite unbroken by any sashes, and designed so as to frame the views of grass, trees and foliage, which are thereby revealed. In this instance the wooden enclosure of the room is so far as possible broken down, so that its inhabitants may live, at least with their eyes, out-of-doors. Convenience, of course, forbids that this idea should be carried out in all the apartments of a house; and in this as in other respects, Mr. Underhill shows how well he keeps his ideas in hand. The only instance, in which he has, perhaps, over-worked them, is in his refusal to remove the rocks and ferns which have been left under a clump of live oaks within full view of the house. Before the house was built and before the surrounding lawn was graded, planted and cut, rocks and ferns around the live oaks were appropriate, but now that a house has been built, and now that the lawn has all the appearance of a cultivated bit of nature, the pretended wildness of rocks and ferns in their immediate vicinity looks like an affectation. A stretch of level lawn, carefully cropped and combed, is as artificial a piece of nature as a trimmed hedge, but it is an artifice which is justified by its propriety and convenience. It stamps the surroundings with a certain character, and that character should be preserved throughout the grounds immediately surrounding the house and enclosed by the bamboo hedge. This, however, is the only instance in which Mr. Underhill has over-worked his idea; and in other respects his house is an admirable example of the happy and discreet embodiment in a house of an appropriate and profitable idea.



MAIN ENTRANCE, MRS. A. TICHENOR'S HOUSE.

Long Beach, Cal.

Greene & Greene, Architects.



VIEW FROM THE WEST, MRS. A. TICHENOR'S HOUSE.

Long Beach, Cal.

Greene & Greene, Architects.

An Architect of Bungalows in California.

The bungalow is a distinct and interesting architectural type, the precise nature of which is not generally understood; and in considering the work of Messrs. Greene & Greene it will be well in the beginning to attempt some definition of the type. The name is applied loosely to all kinds of small and cheap wooden villas, the design of which is consciously intended to be picturesque; but in order to understand precisely what the merits and tendencies of the type are, it will be well to seek a more specific description; and we can obtain the best clue to that description by recalling the origin and the purpose of this kind of dwelling. They originated, so far as we know, in tropical countries, such as India, and were intended for the habitation of Englishmen who wanted to be as comfortable as they could during a comparatively short period of occupation. A number of very definite characteristics resulted from the attempt to meet such needs. Built as they were for a hot climate, they had to supply plenty of shade, and the

free circulation of all the air that was stirring; and intended as they were for only temporary occupation, there was no necessity for the use of expensive materials. They were cheap buildings which were to provide shade and shelter, but planned so as to give the completest possible communication between in-doors and out. The apartments were large and airy, the walls not very tightly ceiled; there were plenty of doors and windows, through which the air could enter; and the whole aspect of both the design and of the domestic arrangements was somewhat provisional and informal.

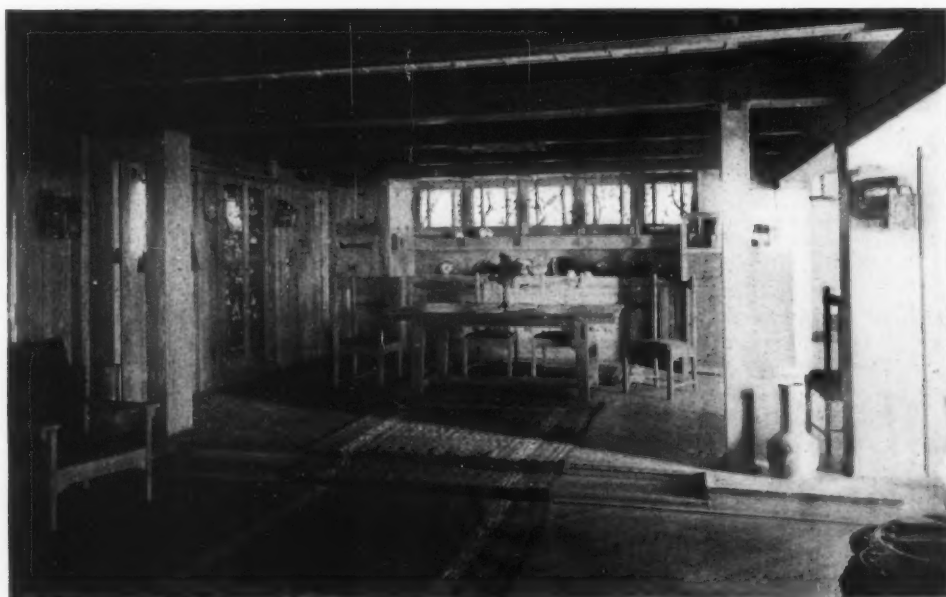
The American bungalow, if it is to be worthy of the name, should not depart essentially from the foregoing type. Of course, in no part of America, not even in the South or in Southern California, is the climate really tropical; and this fact will have its influence. On the other hand, in the greater part of the United States the climate is very cold in winter; and in all these regions the bungalow has comparatively little propriety. A house



GUEST ROOM, MRS. A. TICHENOR'S HOUSE.

Long Beach, Cal.

Greene & Greene, Architects.



DINING-ROOM, MRS. A. TICHENOR'S HOUSE.

Long Beach, Cal.

Greene & Greene, Architects.

whose foundations must go below the frost line and whose plan and structure must be adapted chiefly to keeping its inhabitants warm in cold weather, tends to obtain a character and an appearance very different from the bungalow. We are aware that the American bungalow derives more of its characteristics from Japanese models than it does from buildings erected in tropical countries, and we

gallow is out of place in the Northern and Eastern States, except when intended exclusively for summer residence, and as the prevailing tendency is to build country houses which may, if necessary, be occupied in winter, it is not to be expected that the bungalow will become a popular type of dwelling in the North and the East. It has, however, already become an extremely popular type in the



Hollywood, Cal.

MR. C. W. HOLLISTER'S HOUSE.

Greene & Greene, Architects.

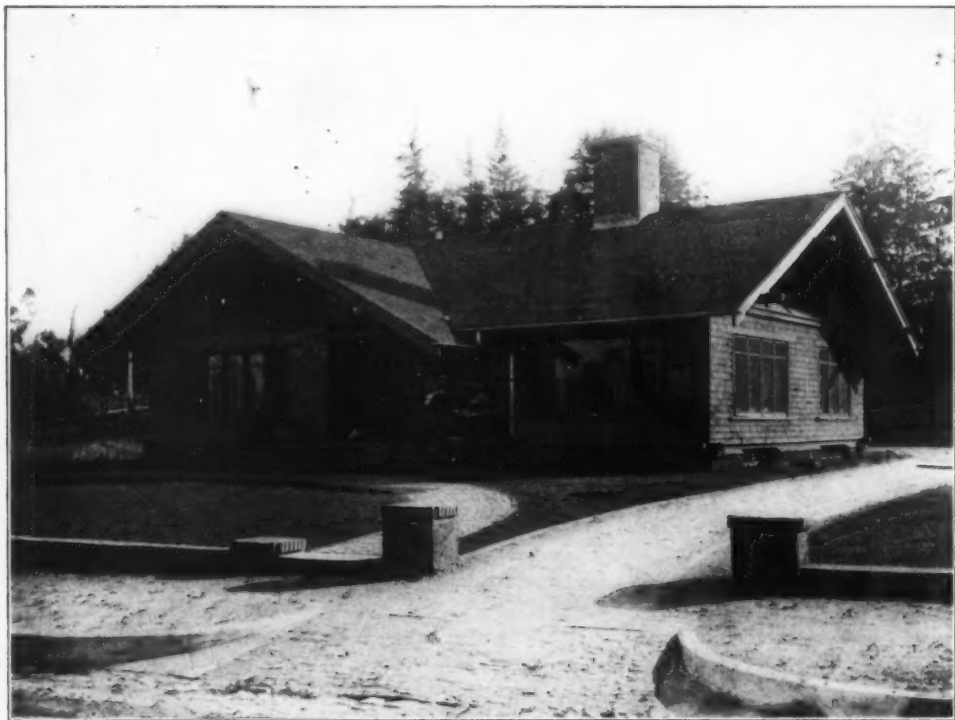
are aware that in Japan they enjoy a period of the "Greater Cold" in which the temperature approximates to that of our own Northern States, but we are also aware that the Japanese do not make any provision against this cold which would seem sufficient to a steam-heated American. Their houses are open and airy even in winter, and there is no attempt to plan them in the way that we Americans do, as chiefly and essentially fortresses to protect its inhabitants against the attacks of Jack Frost. No! the bun-

temperate climate of California, and it is there that bungalows are being built more and better than anywhere else in the country. The climate of California, being both warm and dry, is peculiarly adapted to a low, spacious, airy house, of light frame construction, in which as little distinction as possible is made between in-doors and out, and the character of the social life makes this sort of dwelling still more suitable. Most Californians are people of substantial but moderate means, and of informal tastes, who want

an attractive but inexpensive residence, and who are not quite sure that they intend to live in their present abiding place for more than a few years.

The California bungalow, consequently, both as a matter of design and as a matter of plan, has about it a certain practical and aesthetic tendency. Its whole purpose is to minimize the distinction which exists between being in-

quently, no matter whether it is shingled or clap-boarded, should be low in key and should correspond to that of the natural wood. Its most prominent architectural member will inevitably be its roof, because it will combine a considerable area with an inconsiderable height, and such a roof must have sharp projections and cast heavy shadows, not only for the practical purpose of shading windows



Aroyo Terrace.

THE HOUSE OF JUDGE WILLETT.

Greene & Greene, Architects.

side and outside of four walls. The rooms of such a building should consequently be spacious, they should not be shut off any more than is necessary one from another, and they should be finished in wood simply designed and stained so as to keep so far as possible its natural texture and hue. The exterior, on the other hand, should not be made to count very strongly in the landscape. It should sink, so far as possible, its architectural individuality and tend to disappear in its natural background. Its color, conse-

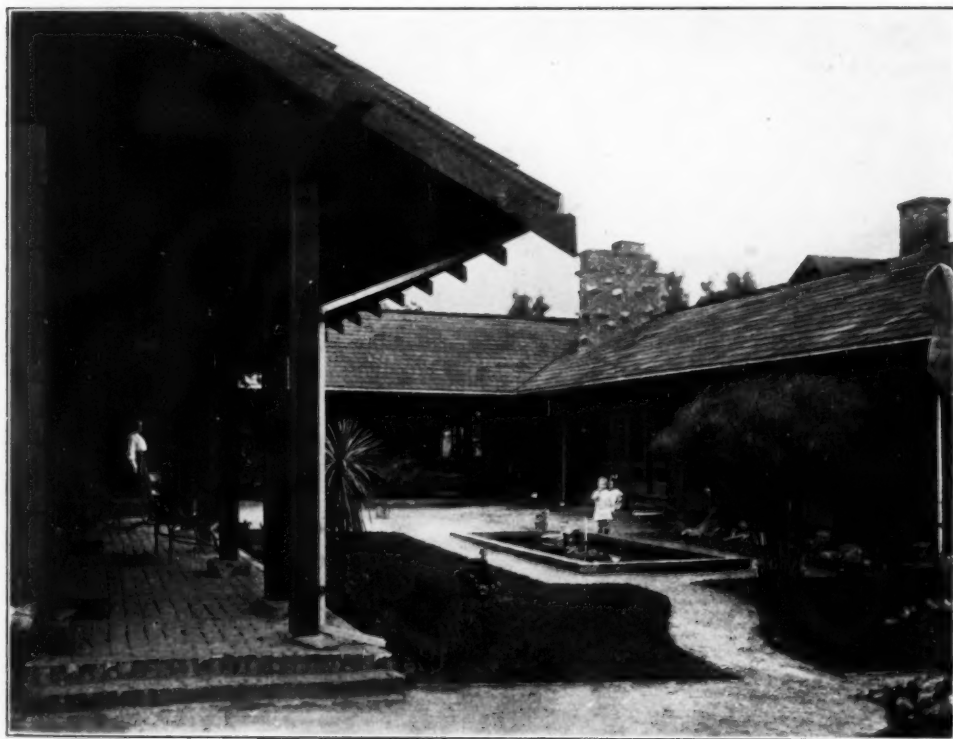
and piazzas, but for the æsthetic one of making sharp contrasts in line and shade to compensate for the moderation of color. Its æsthetic character will necessarily be wholly picturesque; and it should be both surrounded by trees and covered, so far as is convenient, with vines.

A bungalow, designed in the manner described above, constitutes an appropriate and an interesting architectural type. The type is not very often completely fulfilled, because they are gener-

ally such cheap little buildings that no architect's fee can enter into their cost of construction; but it is most completely and happily fulfilled in the houses of Messrs. Greene & Greene, which we publish herewith. These houses are all situated in the suburban towns near Los Angeles, and they have not cost any more than small suburban houses usually do. Nevertheless, instead of being like most

extraordinarily successful in adapting the masses of his houses to their surroundings and envelopment. An extraordinarily intimate relation is established between the houses and the landscape, and it will become still more intimate when the shrubbery and the vines have obtained a more luxuriant growth.

How simple the means are, whereby this success is obtained! There is no



MR. C. W. HOLLISTER'S HOUSE.

Hollywood, Cal.

Greene & Greene, Architects.

suburban houses, at best unobjectionable and at worst an eyesore, they are delightful in the picturesque propriety of their appearance. Some of them are situated upon such small lots that they cannot have any background in the landscape, or any sufficient envelopment of foliage; and in these instances the houses, while still interesting, become a little commonplace. But wherever the architect has had a bit of country or some good trees in which to nestle his house, he has been

straining after picturesque and episodic treatment for its own sake; and except in one or two details there is no affectation of mere rusticity. The houses are highly successful, largely because they so frankly meet the economic, domestic and practical conditions which they are intended to satisfy. All of their chief characteristics—their lowness, their big overhanging roofs, their shingled or clapboarded walls, the absence of architectural ornament, the mixture which they afford of simple

means with, in some instances, almost a spectacular effect—all these characteristics can be traced to some good reason in the actual purpose which this sort of house is intended to meet. Of course, in addition thereto Messrs. Greene & Greene must be credited with a happy and unusual gift for architectural design. Their work is genuinely original, and if anything like as good has been done with cheap little houses elsewhere in this

houses uncouth and primitive, they are giving these buildings a much more genuinely natural character. It is not necessary to discuss the theory, which persuades people that the way to bestow a rural and homely character on a house is to build it as artificially as possible; but we must refer to the only instances in which Messrs. Greene & Greene have shown any indication of this tendency. They are prone both in their chimney-



DR. A. A. LIBBY'S HOUSE.

665 South Orange Avenue, Pasadena, Cal.

Greene & Greene, Architects.

country, it has not been our good fortune to come across it.

We have said that except in one or two details there is no affectation of rusticity, and we must dwell for a moment on this point. The designers of bungalows frequently try to give them a "truly rural" character by making them look as much as possible like log cabins. They use heavy masonry and timbers which still retain their bark or are at best hewn rather than cut by a saw; and they evidently believe that by keeping their

breasts and in their foundations to build their walls of large heavy boulders, which are ugly in themselves, and are entirely out of keeping with their surroundings and with the service they perform. The use of such uncouth and heavy masonry is a mere affectation. When laid in the foundations of a house or porch, it emphasizes something which does not need emphasis, and which when over-emphasized looks too big for the service it performs. When used in a chimney-breast, the effect of such heavy



MISS CLAYPOLE'S HOUSE.
50 South Grand Avenue, Pasadena, Cal.

Greene & Greene, Architects.



MR. ARTURO BANDINI'S HOUSE.
Pasadena, Cal.

Greene & Greene, Architects.



Near Los Angeles, Cal.

MRS. HALSTED'S HOUSE.

Greene & Greene, Architects.

FIREPLACE IN THE LIVING-ROOM, MR. EDGAR A. CAMP'S HOUSE.
Sierra Madre, Cal.

Greene & Greene, Architects.

masonry is to make everything else in the room seem trivial. Its scale is so excessive that no other detail can make itself felt except the chimney; a result which may be appropriate in a hunter's cabin in the northern woods, but which is absurd in a suburban house near Los Angeles. A hunter's cabin is nothing but a room built around a fireplace; and it is only intended to be occupied by men who have been tramping and shooting all day and wish in the evening to sit snug around a

to small houses. It is the low, one and a half or two-story dwellings in which they excel, and when they come to design a building that is higher, bigger and more expensive, they do not sufficiently adapt their technical machinery to the modified conditions. Take, for instance, the house which is illustrated herewith, at 665 South Orange Avenue, in Pasadena. In this larger and higher building the simple roof does not make any effect at all in proportion to its expanse, and the whole



MRS. JENNIE A. REEVE'S HOUSE.

Pasadena, Cal.

Greene & Greene, Architects.

blazing fire. But a bungalow is within its limits a complete human habitation, in which a variety of domestic refinements and interests have their place. The evidences and utensils of such a completer domestic life should not be subordinated to a big, overpowering, unwieldy chimney-breast.

One additional comment on the work of Messrs. Greene & Greene deserves to be made, which is that their methods of design are not so well adapted to large as

effect, instead of being light, graceful and picturesque, is awkward and inept. It looks like an overgrown boy who has clung to his pinafores. Whatever deductions we may make, however, in considering the work of Greene & Greene, it remains true that they have imparted as much architectural propriety and a more positive charm to the design of inexpensive bungalows as have any architects in the country.

Arthur C. David.



Penillyn, Pa.

MR. C. P. FOX'S HOUSE—FRONT VIEW.

Cope & Stewardson, Architects.

The House of C. P. Fox at Penllyn, Pa.

In an article on Roman Art published recently in the *Architectural Record*,* the author in reviewing the wonderfully practical turn of mind of the Romans, called particular attention to their villas. These sagacious people, it was pointed out, always disposed all their rooms on one story in their country residences, as economy of ground was there always a secondary and therefore negligible consideration. This admirable arrangement resulting from a perfectly apparent condition has not yet appealed to any extent to American architects. The California bungalow designers have arrived at the same one-story solution, but many of our even modest country houses attain a height of three stories, and as a consequence lose much of that charm possessed by their Roman predecessors, as well as retaining many of the inconveniences of the naturally more confined and less extensible city houses. The English architects, as a class, seem to have come nearer to the Roman ideal; many of their manor houses, even the extensive ones, are but a story high, with an attic of an extra half story. These houses, however, often acquire their charm more from picturesque gardens and natural accessories than from the skill of the designers.

American architects a few centuries ago started with a French stone architecture, which they endeavored to render in wood with certain modifications dictated by the nature of the material. The result when applied to a country house was a bare, rather cold and stilted composition whose merit lay rather in the clever adaptation of details than in excellence of massing and general conception. But other foreign influences, growth and a change in the mode of living, has gradually brought about a modification both in plan disposition and in the architectural treatment of masses.

In Mr. Fox's house at Penllyn we have a compromise between the developed American cottage with its verandas and porches and the English house with its low roofs and picturesque chimneys. We would call attention to the fact that, although this is a two story house, the two floors are treated together architecturally to the subordination of the customary half story attic which is expressed only by several slits under the gables. The first floor, too, is kept very close to the ground-level, giving the ensemble the effect of a low and attractive house.

In its plan disposition it does not perhaps come as near to the Roman villa ideal as does the English manor house, but the effect which, after all, is the ultimate object of the architect, is pleasing and what one would expect and take pleasure in, in a suburban country house of this extent.

The designer does not repeat, as is so often the case, devices and details of a monumental character, in a simplified and perhaps meaningless fashion; he uses simple means to get broad, simple effects. He treats the roof as a covering to the house, and attempts no decoration save what perchance a happily chosen color will give him; he treats the walls as simply as he does the roof, and gets his effect here again by color. The doors and windows alone come in for a very small share of decorative embellishment. The chimneys, being considered a part of the roof, are kept dark and in tone with it. The cement with which the walls are covered, it will be noticed, stops at the water-table and reveals the well-shaped stones of which the foundation is composed.

With the assistance of the interior views shown herewith, the reader can readily in his mind picture the plan of the house—of the first floor at least—the chimneys lending material aid in the visual picture. The spectator enters from the front porch into

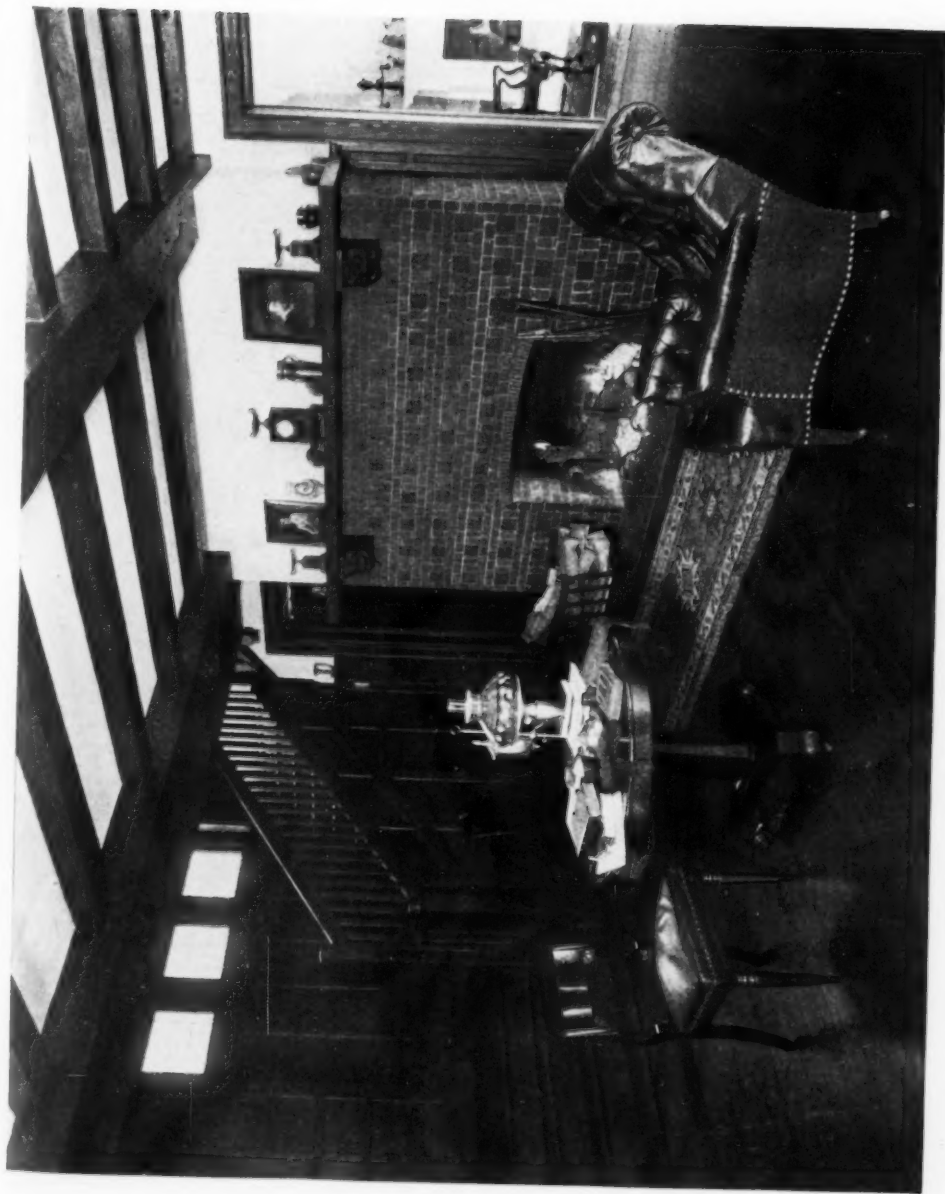
*Roman Art, by Jean Schopfer. June and July, 1906.



MR. C. P. FOX'S HOUSE—REAR VIEW.

Pentlyn, Pa.

Cope & Stewardson, Architects.



MR. C. P. FOX'S HOUSE—THE LIVING HALL AND STAIRCASE.

Cope & Stewardson, Architects.

Penlllyn, Pa.



MR. C. P. FOX'S HOUSE—THE DRAWING ROOM.

Ponillyn, Pa.

Cope & Stewardson, Architects.



MR. C. P. FOX'S HOUSE—THE DINING ROOM.

Cope & Stewardson, Architects.

Penlllyn, Pa.

a large living hall, with a staircase in plain view, on either side of which are situated the dining-room and a drawing room, with a library or den beyond the latter. Attached to the dining-room are the kitchen, pantry and service dependencies. The chimneys, which are plainly but attractively brought out in large fireplaces, are so arranged that they occur in convenient places in the principal rooms.

The veranda or porch seems here to have been reduced to its lowest terms, but what there is of it has been effectively rendered and acts aesthetically as an appendage to balance the kitchen at the other end of the house, as shown in the view (Fig. 1). A falling of the grade in front of the veranda gives it an admirable setting in the shape of a wall laid up dry in stones, similar to those used in the foundation.

Of the landscape treatment, one cannot speak intelligently on the basis of the two views shown herewith, but the rather bleak state of affairs calls to mind an important consideration, that of making attractive the average suburban lot. This problem is woefully neglected by many American architects, who, with a little more interest in the subject, might materially alter the aspect of things. Scores of little houses, otherwise very attractive, are annually being built in the suburbs, and often not the slightest attempt is made to bring about some kind of harmony between the houses and their surroundings. The result we all deplore, but what are we doing to improve the conditions? True, there are large and beautiful gardens surrounding many of our most pretentious suburban residences, but it is of the modest houses that we speak. This neglect of the suburban lot is perhaps as much the fault of the client as of the architect, who, if he be inclined or competent to solve the problem, does not approach his client on the subject for fear of being rebuffed. The small houseowner does not realize how important, commercially as well as artistically, is the total appearance of his place, and he will be loath to give the architect any latitude in spending money for anything that is not abso-

lutely a part of the house, until the latter can convince him that it is to his every advantage. In some instances, a client will calmly acquiesce in throwing away money in unsuitable and meretricious ornament, when he would strenuously object to spending anything for landscape accessories, grading and the like; this work, in his mind, is superfluous and created simply to indulge the individual fancy of the architect.

It is in the hope that architects and prospective house owners will take a livelier interest in the treatment of the suburban lot, that this subject is called to mind.

Sometimes the problem confronting the architect is the opposite to that just cited, namely, to design a house suitable to given surroundings. But this problem, in the nature of the case, is one in which more latitude is allowed the architect. The general character only of the house is dictated to be worked out according to the light and experience of the designer. We all feel that a low, rambling, picturesque house goes best with rugged surroundings, and that a more dignified and formal treatment answers better for less romantic conditions.

In the house before us we have a compromise between the picturesque and the dignified, a composition that one cannot help but feel, would appear to better advantage with shrubbery and low, luxuriant trees. The little dark yew trees, set down here and there, help to remind one that there is life within, but the roadways and paths, it would seem, might join issues, as it were, to better advantage with the house. Perhaps, however, this criticism is unfair, for the landscape here shown may be in an uncompleted state, the pictures having been taken when the trees were just beginning to bud. However this may be, one feels that the house would gain very much in appearance if brought into closer touch with the vegetation, which could be accomplished at a comparatively small expenditure, and would give the house the natural touches necessary to exhibit it as such a distinctly good composition deserves.

Henry W. Frohne.

Two Houses by Robert C. Spencer, Jr.

We illustrate herewith two houses by an architect whose work should be fairly familiar to readers of the Architectural Record. In these days of specialization even the fine arts have been unable to escape the inevitable, and we have commercial architects, residence architects and, more particularly, country house architects. Of this last class Mr. Robert C. Spencer, Jr., is a very good

the low smooth chimneys and generally clear-cut silhouette of the composition are ever characteristic of Mr. Spencer's country houses. He seems to delight in sharp contrasts as between differently colored materials, hence the frequent use of wood and cement on the exteriors. Deep and luminous shadows, too, seem to hold for him a strong fascination. The often excessive



FIG. 1. MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.

Robt. C. Spencer, Jr., Architect.

example. Located in Chicago, his activities are, however, not confined to any one part of the United States, as witness one of the two houses we propose to treat herein, a house at Parkersburg, West Virginia. In it the architect has chosen a treatment not essentially different from many of his western country houses. It has the characteristic flat, hipped roof, with far projecting eaves, cemented paneled walls, with separating timber work. The sharp projecting towers carried up in bold dormers are here likewise present;

projection of the eaves gives him the chiaroscuro effects that please him and reveals, in a diffused light, the mottled texture of the cement work in contrast to the well-shaped and finished timbers that divide the wall space. Mr. Spencer's houses are generally well developed aesthetically; they have something to stand on and grow naturally from the soil, and do not give the appearance of being dumped down. Figures 1 and 2 illustrate particularly well what is meant; here we have a foundation of perfectly plain, but well-shaped brick, with a

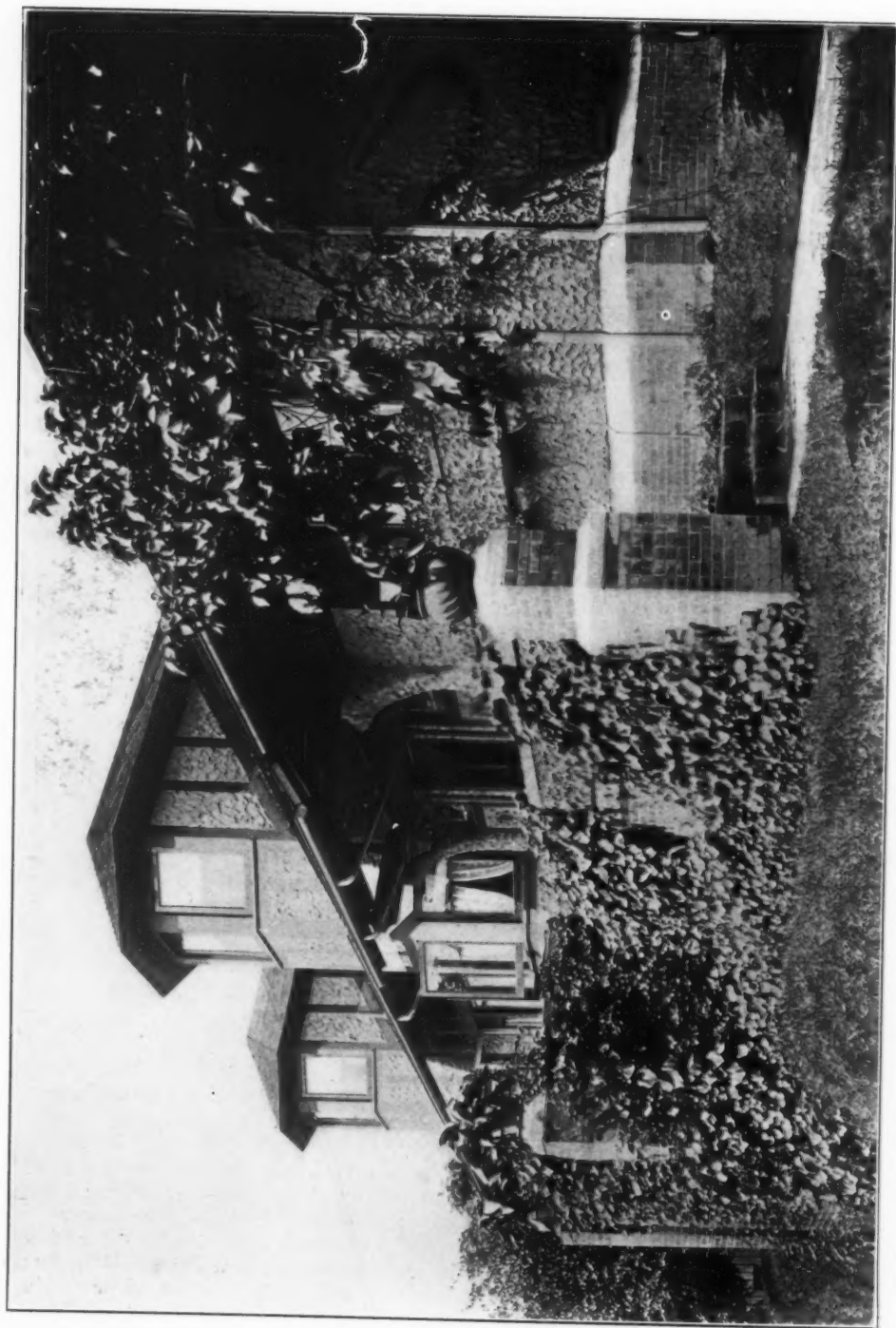


FIG. 2 A NEARER VIEW OF MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.

Robt. C. Spencer, Jr., Architect.



FIG. 3. A DETAIL OF THE PORCH SHOWN IN FIGS. 1 AND 2.
MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.

Robt. C. Spencer, Jr., Architect.



FIG. 4. THE LIBRARY OF MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.



FIG. 5. THE DINING-ROOM—MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.

Robt. C. Spencer, Jr., Architect.

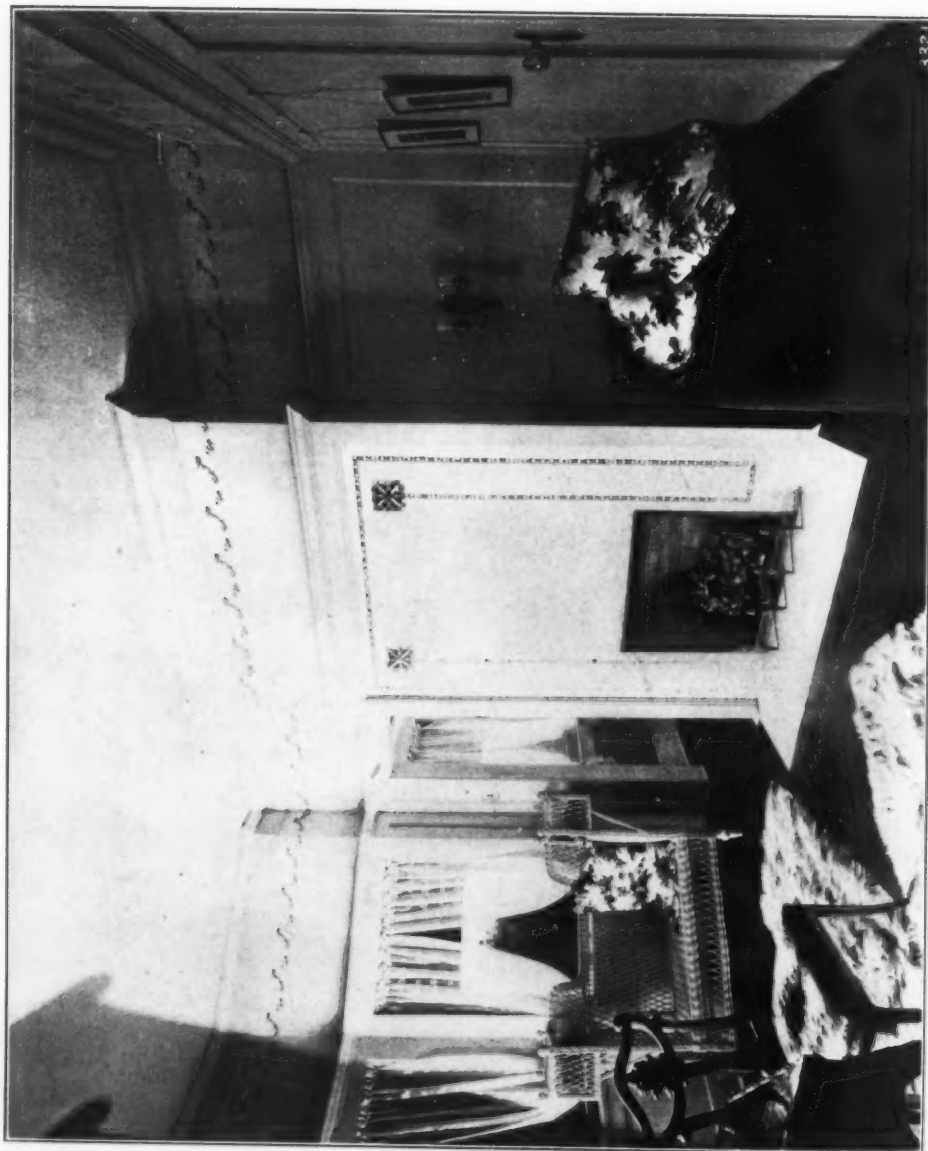


FIG. 6. MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.



Winnetka, Ill.

FIG. 7. MR. AUG. MAGNUS' HOUSE—FRONT VIEW.

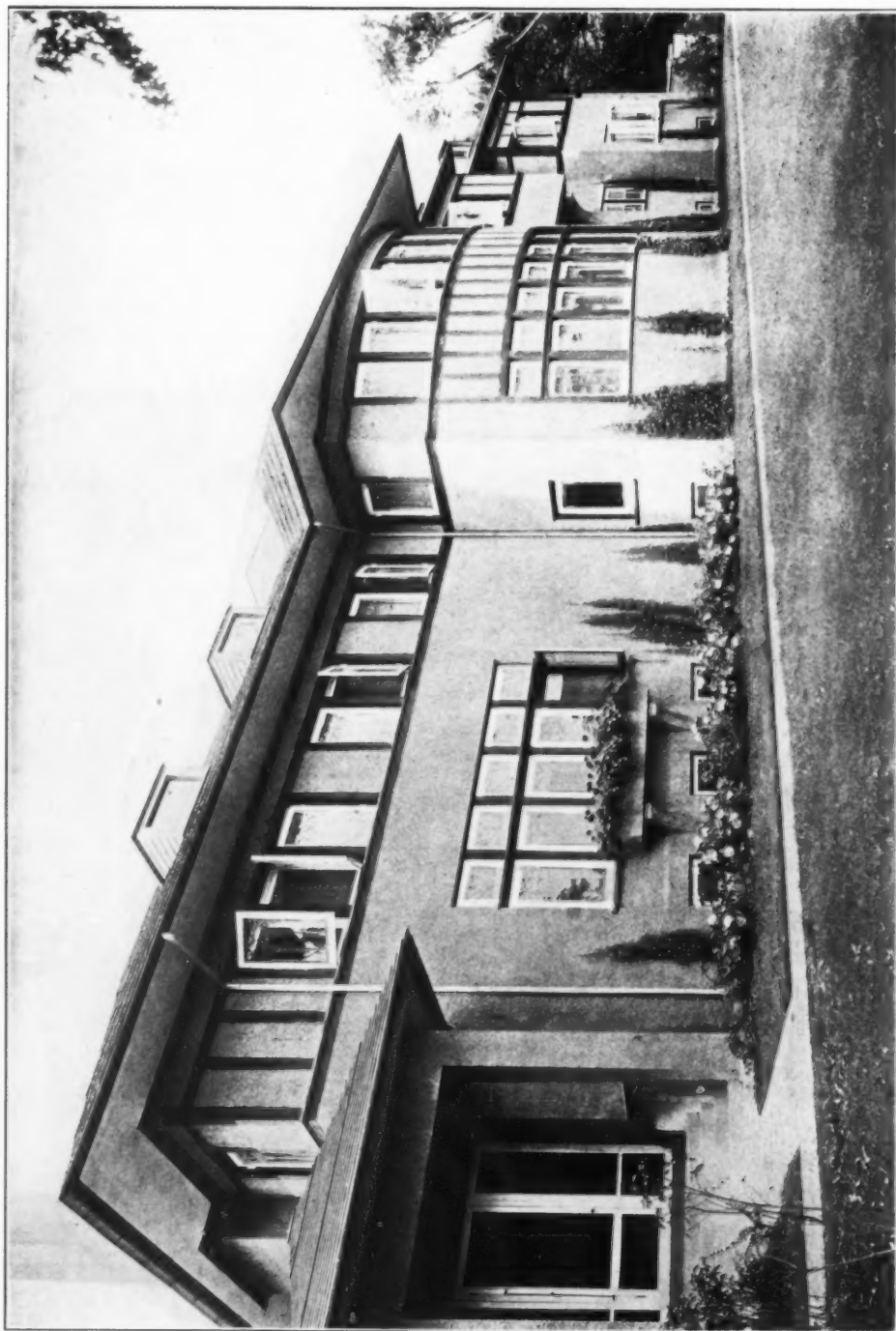
Robt. C. Spencer, Jr., Architect.



Winnetka, Ill.

FIG. 8. MR. AUG. MAGNUS' HOUSE—REAR VIEW.

Robt. C. Spencer, Jr., Architect.



Winnepesaukee, Ill.

FIG. 9. MR. AUG. MAGNUS' HOUSE—A NEAR VIEW OF THE REAR.

Robt. C. Spencer, Jr., Architect.

smooth beveled cement water table, which is carried around the retaining wall of the steps, broken out in a platform in front of the door and topped with a brick parapet in rough cement treated similarly to the surface of the walls. The potted plants and vines form very useful accessories in the treatment, deftly softening the otherwise

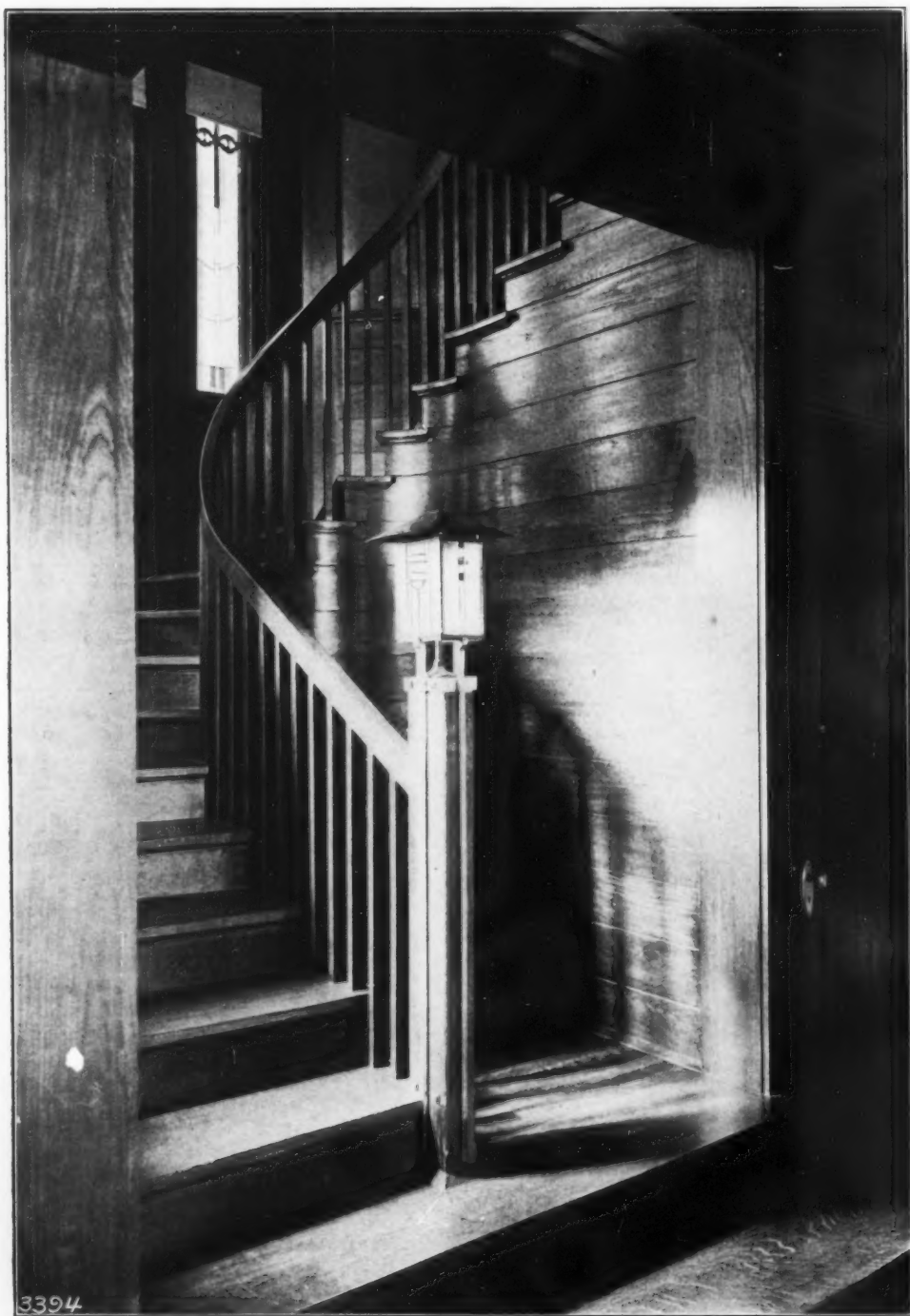
the endmost rafter by slender chains; the glass of the door, as well as of the high square windows on either side, is attractively treated in lead strips and color; the panels under each of the windows are framed with a delicate raised mould, the field being beaded and occupied by an ingeniously conventionalized plant ornament in delicate relief. Even the



FIG. 10. MR. AUG. MAGNUS' HOUSE—THE FRONT PORCH AND TOWERS.
Winnetka, Ill. Robt. C. Spencer, Jr., Architect.

hard lines where the masonry penetrates the ground. The house being but one story high, naturally presents, with its deep shadows, bold tower dormers and well grouped windows, a very charming little home. A nearer view (Fig. 3) of one of the doors, the one shown in Figs. 1 and 2, reveals in the deep shadow of the eaves several interesting features of decoration. A simple but very effective lamp is suspended from

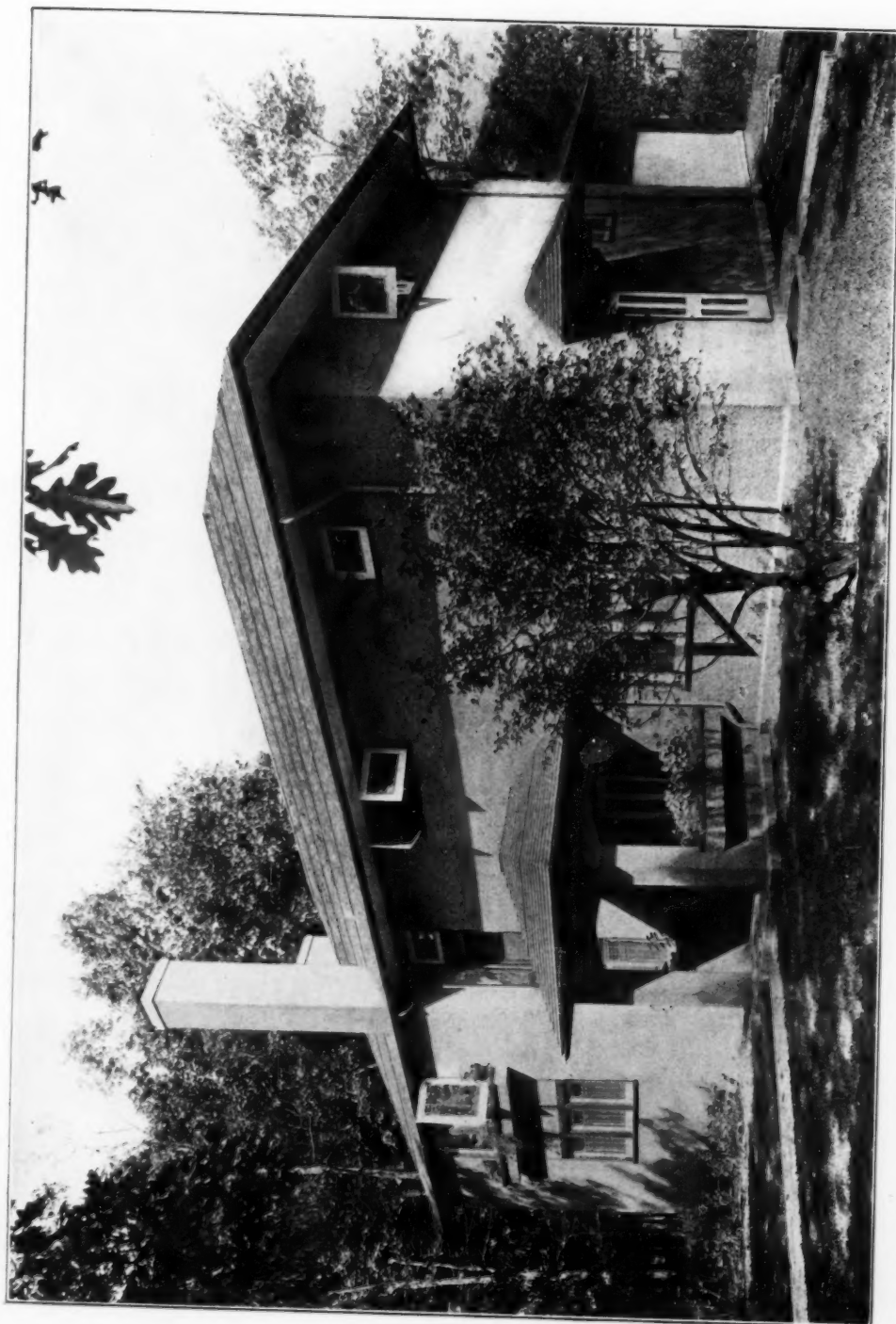
leaders, which conduct the rain-water from the eaves back to the wall and down into the ground, hardly offend one's sense of propriety by cutting, as they do, through the air and across the panels between door and windows; on the contrary they seem quite proper and intentionally a part of the decorative scheme. The interiors offer less of interest, the variety of fireplace treatment being the most inviting detail. Fig. 4 is



Winnetka, Ill.

FIG. 11. MR. AUG. MAGNUS' HOUSE—DETAIL OF STAIRS.

Robt. C. Spencer, Jr., Architect.



Winnetka, Ill.

FIG. 12. A SMALL COTTAGE BELONGING TO MR. AUG. MAGNUS' HOUSE. Robt. C. Spencer, Jr., Architect.

worthy of a passing note. The frame paneling of beautiful bird's-eye maple is well managed, and shows wood used in a proper and very successful way; the panels are happily composed, the rails and stiles forming an effective border around the chimney opening, which is further softened by a parallel ring of metal over the arched top and domical hood, which besides its ornamental function, is also useful for preventing smoke from easily blowing into the room, as well as for shielding the woodwork before mentioned. Altogether it is a very successful fireplace obtained by simple means, which, with our gaudy and vulgar tendencies, is something rare and cannot be too highly commended. The broad flower frieze running around the room is an ingenious device for cutting down the height of the ceiling, and gives scale to the room. The other two interior views show a similar treatment of the walls with a simpler and more inconspicuous frieze decoration. In the dining-room, Fig. 5, we have a highly decorative glass and metal lamp, but much richer than the one that we noted over the entrance. It starts rather abruptly from the perfectly plain ceiling and is, perhaps, a little vigorous in design for its purpose.

In the other house, that of Mr. Aug. Magnus, at Winnetka, Ill., we immediately recognize many of the architect's characteristics, his likes and dislikes. Fig. 7 shows the front of the house standing on a very low cement base, so low that one is compelled to look at the nearer views to make it out. It is nevertheless there, and serves its purpose well. Compared with the Parkersburg house, this is a really large establishment, but lacks somehow the picturesque charm of the smaller one. This shortcoming is, however, amply compensated for, by an air of repose and dignity, due largely, no doubt, to its sharp, clean-cut masses. Except on the back (Fig. 8), where several small inconsequential dormers mod-

estly proclaim the existence of attic rooms, the roof is broken by chimneys only, and in an unemphatic way. The two towers, which are coupled together over the entrance in a balcony, though appropriate and attractive enough themselves, do not combine happily. They give the effect of two columns whose bases are not on the same level. The architect has evidently tried hard to make them as different in shape and treatment as possible; in the octagonal one the vertical lines have accordingly been emphasized and continued to the base, while in the rectangular one the vertical lines are abruptly terminated at the second floor in the form of a heavy horizontal timber and a floor, which throws the first story of this mass into the entrance porch. The large screened veranda, shown also in Figs. 7 and 8, is a useful, as well as an effective, architectural appendage to the house.

As a composition of masses, the rear, with its one dominant projecting mass pierced in numerous windows, is more successful than the front. The illustrations of this house include also an attractive little servants' cottage and stable (Fig. 12) treated to match the house; its eaves have such a projection that the squatty second story windows are entirely in shadow. The flower boxes in the porch and one in the second story are very effective touches inexpensively secured. The other view (Fig. 11) shows a simple, but very admirable wooden stairs, in which the characteristics of the material are satisfactorily brought out. It runs up in the octagonal tower, of which we have just spoken; this accounts for the curving inside string which conforms in its rise to the general shape of the mass in which it mounts. If now we go back to our peculiar tall tower (Fig. 10) and regard it as a staircase inclosure, it explains itself more to our satisfaction, even if we do not altogether approve of the treatment that has been accorded it in the massing of the composition.

The House and Garden of Mr. F. C. Culver

It is a very unfortunate thing for American domestic architecture that the better architects, particularly in the East, so rarely design small houses. The plan of a small house is frequently even more difficult to work out than that of a much larger one, and, as like as not, it is equally difficult to fit a good-looking de-

houses of a certain cost are either placed in the hands of builders or else are turned over to inferior architects or draughtsmen. It is only in the West that the best local architects are still willing to undertake this comparatively unremunerative class of work, and that is only because the proportion of highly remunerative



THE HOUSE OF F. C. CULVER, ESQ.

Hadlyme, Conn.

Chas. A. Platt, Architect

sign to the plan. It requires ingenious contriving to make a modest sum of money go a long way, and an architect is, of course, paid very much less for all this work in the case of an inexpensive house than he is in the case of an expensive one. The consequence is that many architects, and these the most conscientious members of their profession, cannot afford to undertake small jobs, and

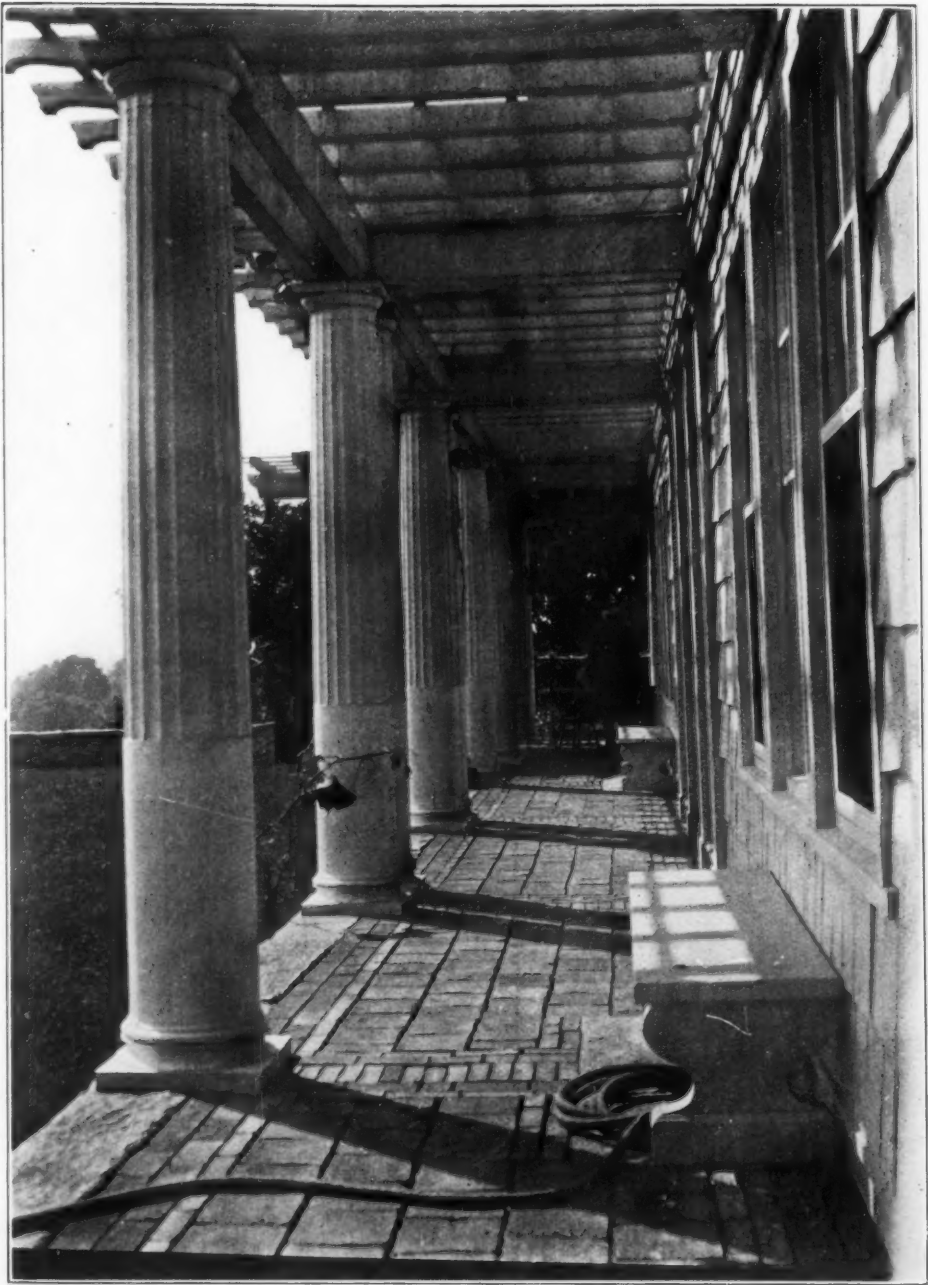
domestic work is still comparatively small in that part of the country. It seems inevitable that the man who wants to build a good but inexpensive house will have to pay comparatively more for his plans than a man who wants to build a good but more expensive house.

The discovery of a comparatively inexpensive house design by a good architect is consequently an extremely wel-



THE HOUSE OF F. C. CULVER, ESQ.—DETAIL OF ENTRANCE.
Hadlyme, Conn.

Chas. A. Platt, Architect.



THE HOUSE OF F. C. CULVER, ESQ.—THE PERGOLA AT THE BACK.
Hadlyme, Conn.

Chas. A. Platt, Architect.



THE HOUSE OF F. C. CULVER, ESQ.—A BIT OF THE GARDEN.

Hadlyme, Conn.

Chas. A. Platt, Architect.

come one, and the residence of Mr. F. C. Culver, at Hadlyme, Conn., is such a discovery. It was designed by Mr. Charles A. Platt, and is perhaps the best of the several less costly houses for which that architect is responsible. About ten years ago he designed a number of modest frame dwellings, with gardens attached, situated chiefly at Cornish, N. H., and all of these houses consisted of an adapta-

amid its somewhat rough surroundings as a good New England farmhouse would look, and at the same time it gains the distinction imparted by a very much higher tradition of style.

Very simple means have been used to obtain a most charming effect. The site affords a prospect across and along a river which is one of the most beautiful views of the kind in this country, and



THE HOUSE OF F. C. CULVER, ESQ.—A VIEW OF THE RIVER.

Hadlyme, Conn.

Chas. A. Platt, Architect.

tion of the outlines of an Italian villa to a frame building and a New England landscape. In the earlier houses the frame was covered in with a sheathing of broad rough boards, but in the present instance he has used the large Long Island shingle, which is a distinct improvement. They afford a more interesting surface and give the house a more natural and idiomatic appearance. Mr. Culver's residence looks as appropriate

the house is situated and planned so that its porches and living rooms overlook this river view. The edge of the plateau on which the house is located is outlined by a low stone wall, which is separated from the building by a flat bare lawn, so that there is nothing to interfere with the enjoyment of the natural beauties of the site. The garden has been placed on one side, its axis coinciding with the central line of the two porches and the colonnade

which connects them, and it is assuredly one of the most charming small gardens in this country. Its scale harmonizes perfectly with that of the house and its character with that of its surroundings. In general appearance it is just a little rough, as it should be, considering the roughness of some of the immediately adjoining land, but its roughness has not the remotest suggestion either of being

affected or slovenly. It is merely an additional illustration of the happy completeness with which the design of the house and the garden has been wrought into the site. A better example could not be desired of a "formal" plan which depends upon the use of simple means and which reaches a novel, picturesque and idiomatic effect.

H. D. C.



THE HOUSE OF F. C. CULVER, ESQ.—A GARDEN VIEW.
Hadlyme, Conn. Chas. A. Platt, Architect.

Colonial Architecture in the West

That the arts and sciences follow civilization was never more conclusively illustrated than in our own country. The hardy pilgrims that settled our rugged shores brought with them recollections of the architecture in vogue at that time in their countries. These recollections found their fullest expression in what we know as Colonial Architecture, examples of which may be seen to-day all along the coast from Maine to Georgia and Florida. As civilization advanced westward, places of abode for the settlers had to follow. These structures, compared even to the rudest of the coast houses, were positively primitive, but even after conditions had become sufficiently stable for the establishment of permanent homes, and people had acquired money to build them, the result in most cases was by no means happy. The architecture of these first western houses was influenced, very often, by other foreign tendencies less admirable than those of the Renaissance. In many cases architectural tradition had become so weak that the result was positively ludicrous.

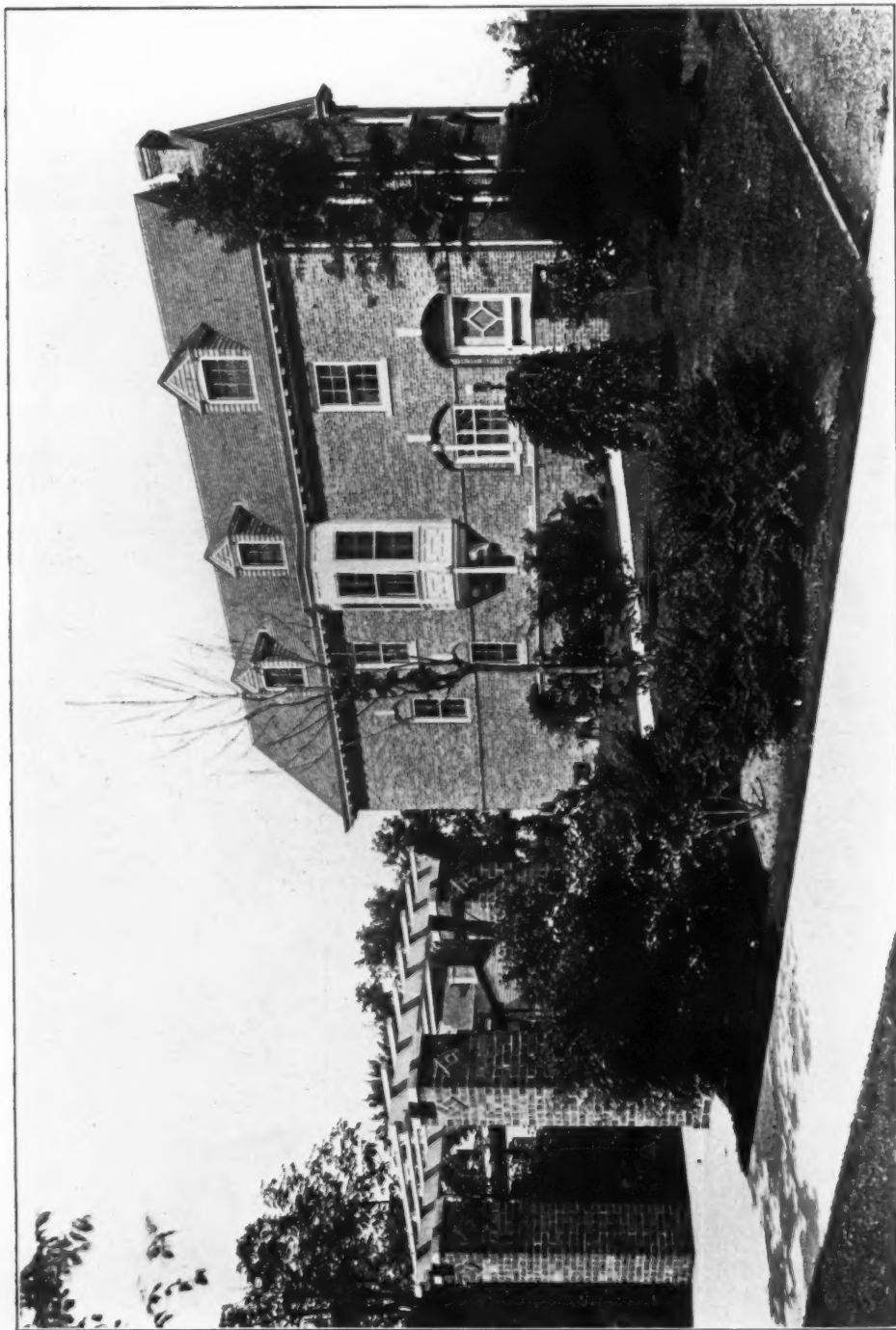
But we have now arrived at a period in which artistic education is fast becoming more general throughout the United States than even the most sanguine had hoped for half a century ago. The American architect is continually encountering new problems and solving them in his own way. He has even struck out on new lines. The country house is a strictly American product, and it is at this kind of work that the American architect shows at his best.

We show herewith two Colonial houses in Kenosha, Wis. Colonial architecture, it seems, has got to be almost as well known and as effectively and correctly rendered in the west as anywhere in the Atlantic States. So accurate is the western architect's knowledge on the subject nowadays that one might look at the house of Mr. Charles Jeffrey (Fig. 1) and imagine it were in New England. There is nothing in either its

composition or its detail to deceive one for a moment, not even the attractive bow window supported on vigorous-looking consoles, a detail of which appears herewith. There is something frank, something naive and ingenious about Colonial houses that an Englishman would perhaps sum up in one word—homely. The exteriors are inviting but not pretentious, decorative but not ornate. On the interiors they are frank, giving what their exteriors promise—cosiness, delicacy and refinement of detail.

The expression that an architect gives a house, is to a certain extent an expression of his relation with the client. If the latter be particularly amenable and amiable in his intercourse with the architect, there can be no doubt that the work the architect does for him, will be performed with a keen pleasure which cannot help making itself visible in the aspect of the finished product. If, on the other hand, the client is a difficult person to deal with pleasantly, the architect will approach his task with a necessarily diminished interest. Then, again, the designer's state of mind and all the petty troubles of the day's work show their influences in the architectural composition as they would in a painting or a piece of sculpture.

Little do we think when we behold one of the world's masterpieces, what must have been the complex causes for the ideas that prompted the master to express himself as he did and how his work would perhaps have taken on a different form amid other surroundings at another time. But it is the *idea* in a work of art that is striven after, and it is that that the interested spectator should try to follow in his study if he would be rewarded for his labor. It is in this spirit that the Western architect appears to have studied the Colonial country house and transplanted it, not simply its external signs, to the remotest parts of the United States.



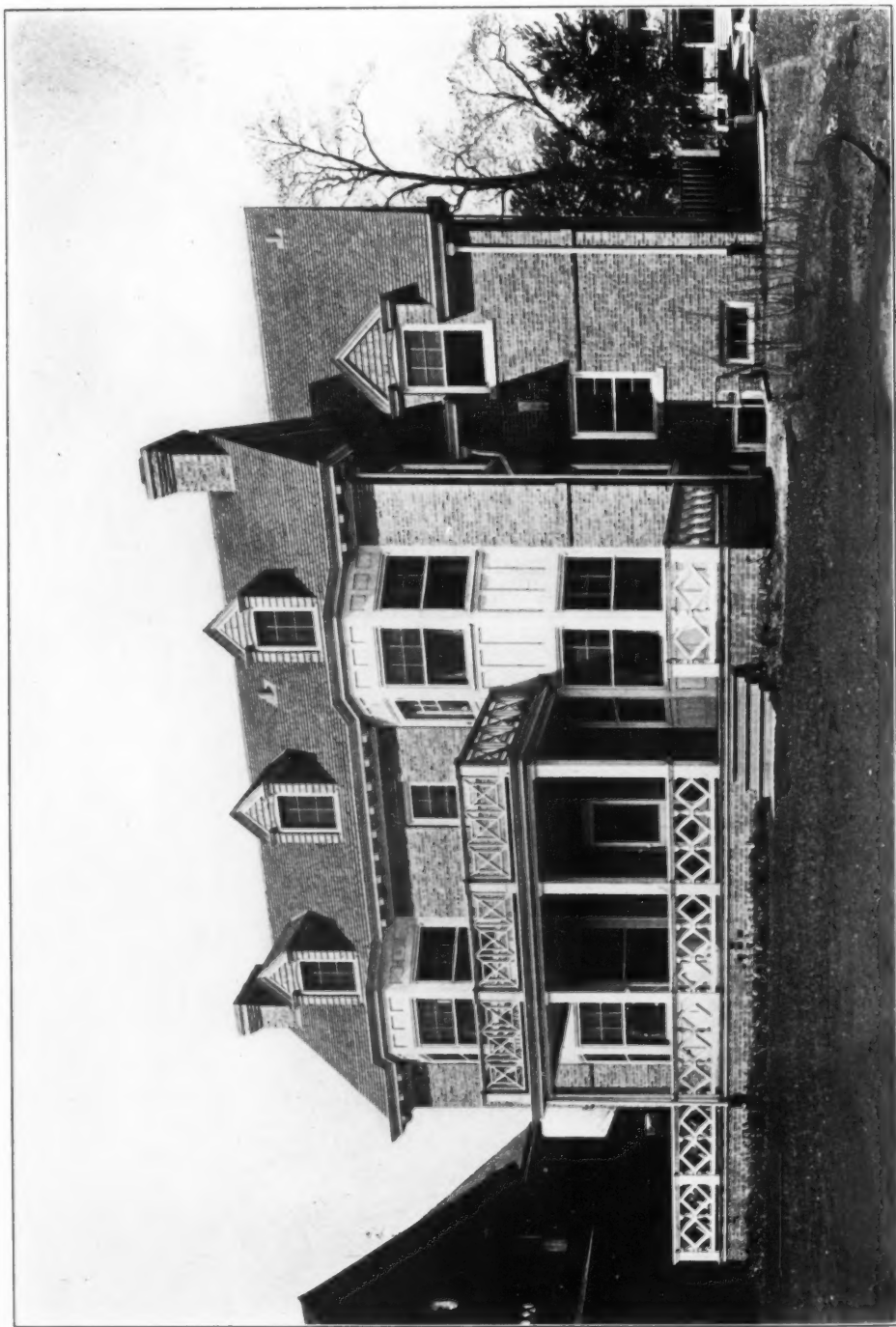
Kenosha, Wis.

THE HOUSE OF MR. CHARLES JEFFREY.

Pond & Pond, Architects.



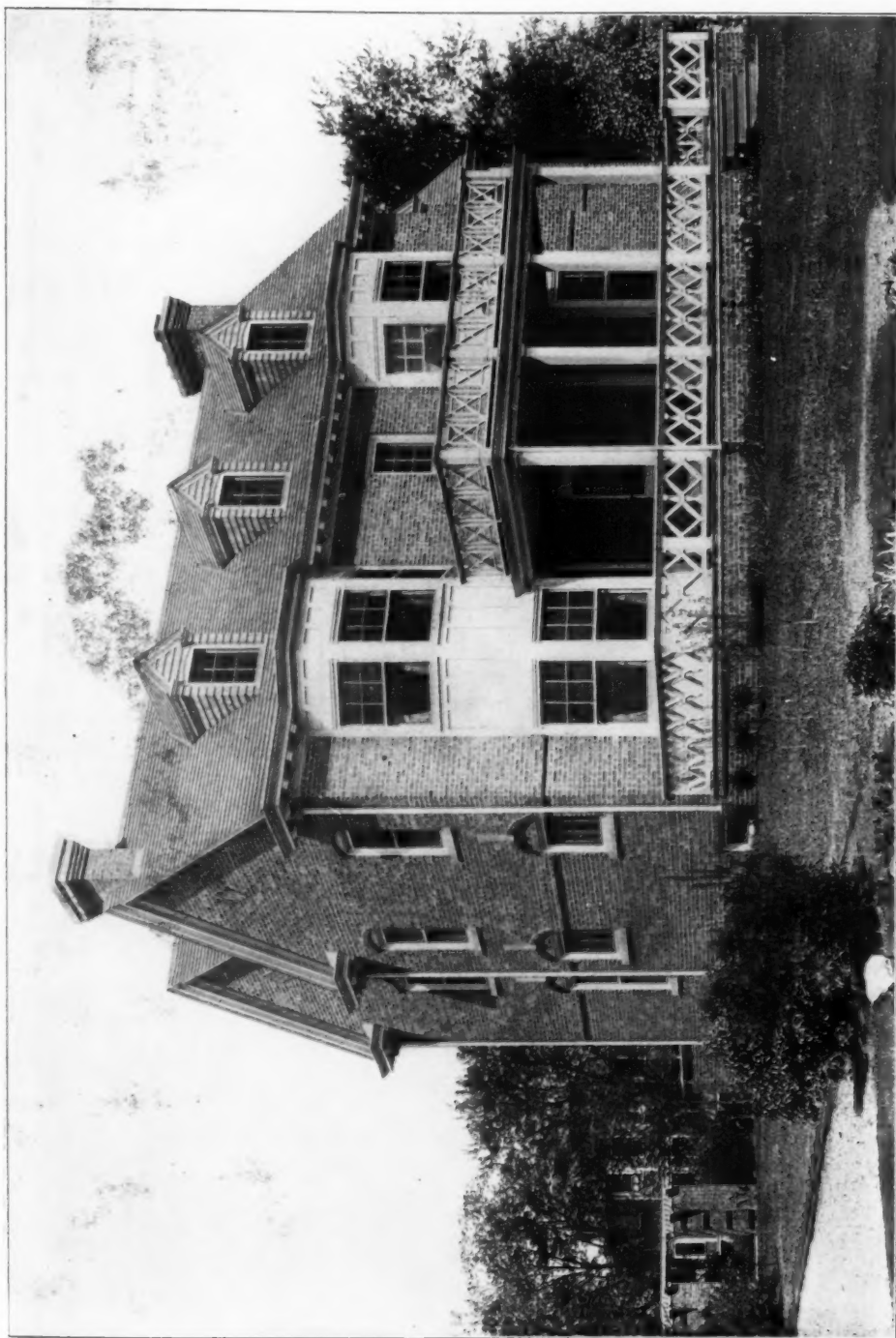
THE HOUSE OF MR. CHAS. JEFFREY—DETAIL OF THE ORIEL AND PORCH.
Kenosha, Wis. Pond & Pond, Architects.



THE HOUSE OF MR. CHAS. JEFFREY—REAR VIEW.

Pond & Pond, Architects.

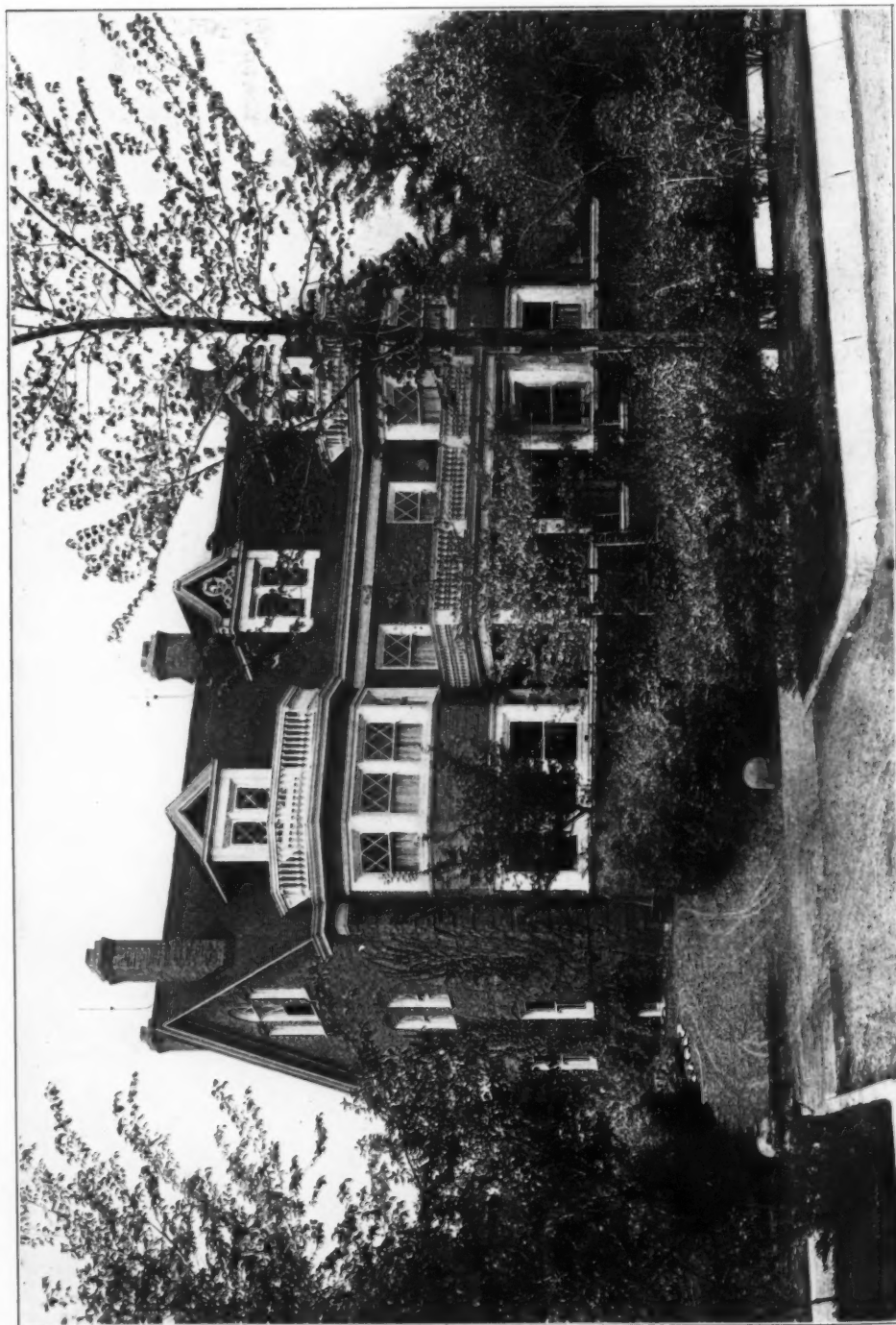
Kenosha, Wis.



THE HOUSE OF MR. CHAS. JEFFREY—ANOTHER VIEW OF THE REAR.

Kenosha, Wis.

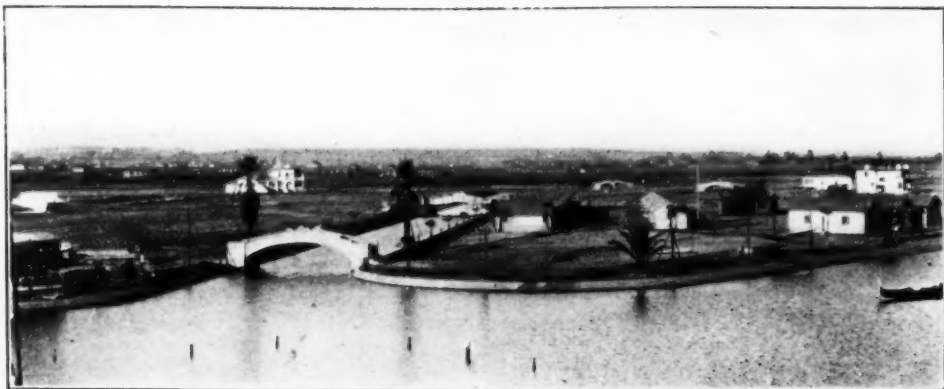
Pond & Pond, Architects.



Kenosha, Wis.

MR. GEORGE YULE'S HOUSE.

Pond & Pond, Architects.



AN AMERICAN VENICE—CANAL THOROUGHFARES AND LAGOON IN
THE RESIDENTIAL SECTION.

Near Los Angeles, Cal.

Marsh & Russell, Architects.

NOTES & COMMENTS

AN AMERICAN VENICE

Out of the hundred thousand Americans who yearly "do" the Old World are some who turn to the United States with ideas—and who have the money to give these ideas practical form. We need not dwell upon the fact that many an art collection has had its inception in the casual visit of the millionaire to the Louvre or some of the galleries of Italy and Holland. The Italian garden, now so popular as an ornate feature of the country seat and suburban grounds, is the result of the observation of the American traveler. Without number are the churches, halls, schools and other structures modeled after Old World edifices whose architecture has caught the fancy of the one who would be a benefactor to his home community.

Thus it is that in the State of California a miniature Venice is in process of creation. Although the work of the designer and builder has progressed so far that a very truthful facsimile of parts of the city by the Adriatic can be seen by the visitor to the site of the American model. A few years ago Mr. Abner Kinney in a tour of Europe saw St. Marks and the Campanile, wandered through the Palace of the Doges, glided along the Grand Canal past those wonderful examples of the architecture

which line it. He came as do thousands of others—merely out of casual interest, but he returned to America an enthusiast in his admiration of the Italian Renaissance. His enthusiasm shaped itself into the idea of imitating some of the designs—of making a monument to his name by reproducing them permanently. Calling to his aid two of the leading architects of Los Angeles, where he resides, Mr. Kinney practically gave them *carte blanche* to plan this Venice in miniature, so that fully \$5,000,000 will be expended when the principal structures it is to contain are completed and its network of canals is ready for the gondola.

The California Venice also affords an illustration of how a barren spot of ground can be beautified by the efforts of the landscape engineer in connection with the architect, for its site is merely a strip of sand beach adjacent to the waters of the Pacific. Prior to the beginning of the project, it was destitute of tree or shrub. It is about twenty miles from Los Angeles and situated in the vicinity of several beach resorts which are so familiar on the Atlantic as well as the Pacific coast—rows of monotonous wooden cottages and bungalows for residences, the business thoroughfares lined with ugly frame shops, and hotels and "summer" boarding houses which are merely huge wooden boxes designed to hold as many human beings as can be crowded into a given space, regard-

less of harmony, taste or anything that savors of the aesthetic.

Consequently Venice stands out in conspicuous contrast to its neighbors, for the architects as far as possible have outlined structures which, while suitable for the various purposes intended, are in keeping with the Venetian idea. In a few instances it has been impossible to conform to this idea, as for instance in the bathing pavilion, which is of more modern design and necessitated construction suitable for the pur-

there are colonnades. The decorations of the exterior walls include carvings of figures familiar to all who have visited the Italian city, nor are the various buildings out of proportion. No "skyscrapers" have been built, nor is any structure allowed to exceed a certain height. The material and exterior finish also lend themselves to the general scheme. The one essential in which the "business part" of the new Venice differs from its prototype is in the absence of the canal, but the arrangement of such



AN AMERICAN VENICE—THE MAIN BUSINESS THOROUGHFARE.

Near Los Angeles, Cal.

Marsh & Russell, Architects.

pose intended. But as the photographs accompanying this article plainly show, the impression produced as one traverses the principal thoroughfares is distinctly Venetian. On every side are evidences of the Renaissance. Even the smaller details have been faithfully reproduced. The footways for pedestrians are through loggias massively yet gracefully built, forming not only a protection from the weather, but adding greatly to the general effect. Here and

waterways was impossible owing to the character of the site and the material of the various buildings.

Three thoroughfares are devoted to the business interests of the town. Each has a width of about one hundred feet exclusive of the loggias, forming the ways for pedestrians. The streets terminate upon the ocean front and extend backward to a lagoon into which the principal canals converge. As the photographs show, the ma-

terials used in the larger structures are of such a character that they may be considered permanent. The more important buildings have a framework of steel, concrete or reinforced concrete. The exterior walls include not only brick and natural stone but concrete as well, while the interior finish in many instances is of hardwood of a design appropriate to the general architecture. In short, the designers of Venice are building a city intended for all seasons of the year. It is neither a summer nor a

into sleeping apartments, a restaurant, a kitchen, office and all of the appointments of the modern hotel. Some of the titles familiar to the visitor in European Venice have been utilized in its American imitation.

The canal system at present is about four miles in length and embraces a series of waterways upon which dwellings are being erected. Small steamboats as well as gondolas have been provided for transportation on the canals, being utilized for communication between the various parts of the



AN AMERICAN VENICE—A TYPICAL BUSINESS STRUCTURE.

Near Los Angeles, Cal.

Marsh & Russell, Architects.

winter resort, but intended to be occupied permanently.

In the plans, provision has been made not merely for stores and dwellings, but for structures especially suitable for banking, for apartments, offices and for hotels. Among the hotels is one of extremely novel design, as it is afloat. The founder of Venice conceived the idea of having a gal-
 leon modeled after the craft in which Balboa is supposed to have discovered the Pacific. This has been moored to a pier extending out into the ocean and is divided

town as is the ordinary street railway system in other communities. The lagoon, which is nearly circular in form, is intended as a pleasure resort, while it enhances the civic beauty of the place. It is approached from the business part of the town by a series of broad steps and is spanned by concrete bridges patterned to a certain extent after some of those seen in the older Venice. The canals have been excavated by large suction dredges and are filled with salt water. Including the lagoon, the waterways have enough current to prevent

the water from becoming stagnant and a supply is secured by pipe lines from the ocean, which is a few feet below the site of the town.

The plans for Venice at present cover an area of about two hundred acres, but as it increases in population the boundaries will be enlarged accordingly, for provision is made also for the expansion of the business portion as becomes necessary. The architects for this interesting community were Messrs. Marsh and Russell, who not only



An American Venice—Looking Down One of the Loggias.

designed the buildings but conceived the scheme of waterways which has been described.

DAY ALLEN WILLEY.

**CITY PARKS
ASSOCIATION,
PHILA-
DELPHIA**

The City Parks Association of Philadelphia has issued another report. It contains the seventeenth and eighteenth annual reports—combining the years 1905 and 1906, and the many who have learned to expect of these publications the models of their kind are glad to welcome another one, and to find their expectation once more justified. Folded into the front of the book there is an interesting plan of the parkway, from Logan Square to Fairmount Park; and folded into the back of the

book there is a "study for the improvement of the Schuylkill River embankment," prepared by C. C. Zantzinger, C. L. Borie, Jr., and Paul P. Cret. If the latter seems an ambitious dream, it has better precedents than had the parkway—which is already a dream coming true; and it has less complicated opposition to overcome. Besides, an improvement here is a favorite project of the secretary of the City Parks Association—Andrew Wright Crawford—and he has a remarkable way of bringing to pass the results he desires for the good of Philadelphia. The report is profusely illustrated, mainly with photographs taken by Mr. Crawford, and these present strong arguments to persons who lack the patience or the time to read of the opportunities of their city. But the text is interesting, too. The City Parks Association is in business for parks, not for politics; and the report declares almost at the beginning that it is the association's policy to eschew the latter—though, it says, "the city in which its citizens take pride, not because they feel that they ought to, but because it is really beautiful and they cannot help being proud of it, is apt to be the best governed city." Philadelphia has rare park opportunities, the report adds; but they are of no value if suffered to go to waste. "It is time to stop shouting and get to work," and the association adopts this excellent motto: "Agitate, educate, but do not exasperate." The report notes several great successes and one great failure for the two years. The former are the preservation, by ordinance, from building of six and a half miles of the valley of Pennypack Creek, and of four miles of the east side of the valley of Cobb's Creek; the placing upon the city plan of a plaza covering four squares around the intersection of Broad and Johnson Streets, the creation therefrom of a system of radiating streets, and the widening of Broad Street to 300 feet from the plaza to League Island Park, and the beginning of the construction of the Torresdale and the Fairmount Park parkways. The failure was the loss of Sherwood Forest, the magnificent trees of which were felled—despite earnest efforts—to create a flat and dreary field for building operations. The recommendations of the association are a loan of seven millions, to be apportioned as follows: \$3,000,000 for an outer park system, \$1,000,000 for recreation centres, \$2,000,000 for the extension of Fairmount Parkway, and \$1,000,000 for the beginning of an improvement of the Schuyl-



AN AMERICAN VENICE—THE UNIQUE CARAVEL RESTAURANT.

Near Los Angeles, Cal.

Marsh & Russell, Architects.

kill River front; also a loan of \$2,000,000 for a library site on the parkway; and finally the creation of a City Improvement Commission and of a Municipal Art Commission—a step in favor of which the Fairmount Park Art Association lately took action. The report also notes a number of lesser undertakings, various gifts and the vigorous growth of the association.

DETROIT'S OPPORTUNITY

About two years ago, in reflection of a considerable public interest, the Board of Commerce of the city of Detroit engaged two students of municipal aesthetics to make reports on the improvement possibilities of Detroit. The investigations were independently made and the reports separately submitted; but when they were handed in it was found that both Messrs. Olmsted and Robinson—who were the men employed—had laid their special stress on the improvement of the waterfront. This was not surprising, but as an argument it was convincing, and the Board published the two reports together in a pamphlet. Though

not one of the committee having the matter directly in charge, the late James E. Scripps was deeply interested in the procurement of these reports. On invitation of the committee he accompanied the investigators on some of their rounds, and in honor of Mr. Robinson he threw open his house for an evening reception. His death occurred a few weeks ago, and it is found that his will includes a bequest of \$50,000 for a public improvement in the city of Detroit. The nature of this improvement is left to the judgment of the three trustees of his estate; and there has inevitably risen the hope that they may choose the river esplanade, of which he was an earnest advocate. In favor of this, as against any other improvement, authoritative decisions have already been rendered; the utility, practicability and even the manner of the improvement has been indicated, and it is obvious that this would be a development of Detroit's most distinctive claim to attention, the utilization of the noblest asset of the city. Indeed, as compared with this it is difficult to speak with patience of the two other projects that have been brought forward, viz.: the erection of a memorial to Mr. Scripps in a park that

he gave, or the erection of a convention hall. The one is always a dangerous experiment—a good park not being a cemetery—and in this case seeming to give to the bequest a mean and wholly unjust quality of self-assertiveness; and the other would be a miserly use of a free and princely gift. But no doubt the decision can be safely left to the three trustees. The bequest illustrates one of the advantages, by the way, of securing, even before there appears to be a chance to do things, a report on the right things to do.

THE MODERN HOTEL

The plans for the great addition to the Auditorium Annex in Chicago—which on completion will be rechristened, with the Auditorium, "Congress Hotel and Annex"—provide a hostelry with 2,000 rooms, and representative of an outlay of about \$14,000,000. This is doing things in real Chicagoese style. The addition is to be similar to the present structures—a huge, many-windowed box, massive at the base, but, in the addition, weakened above by serried ranks of bay windows. It will be, that is to say, neither particularly creditable nor impressive in itself; while yet making a very remarkable and vital part of the lakefront development, which promises in a few years more to be one of the fine civic achievements of the country. And there is this to be said for the hotel: In its fourteen stories and its long façade, it will set up a wall that, as far as it goes, will screen in orderly, dignified fashion the vast ugly city behind. Thanks to the angle of vision, hardly a skyscraper will show behind it, and we shall have, what is seldom had in American towns, a waterfront beautiful in foreground and harmonious and comparatively restrained at back. As to the hotel's interior, the present features—the classic corridor of white marble and the Pompeian room—are to be retained, with extensions; while cosmopolitanism is to have its customary emphasis in a Louis Quatorze banquet hall, a Japanese tea room, and an Elizabethan lounging room. It is no mere figure of speech that the modern hotel is a world in itself! The thought of a home and a haven has been forgotten, and we travel most furiously while we pause.

AS TOLD IN GERMANY

An article several columns in length, in interesting review of civic art developments in the United States, is going the rounds of prominent newspapers in Germany, having been published in Cologne, Strasburg and elsewhere. The writer starts out by quoting a statement that the low estate of civic art in the United States is a reflection of the republican form of government throughout the world, apparently forgetting the mediaeval republics of Italy. But he says that however true this may once have been, it now should be recognized that "in the last fifteen years there has been a very remarkable civic art awakening and increase in general culture in the United States." Finding the first impetus for the civic part of this in the ideal created by the beauty of the World's Fair at Chicago, he traces with fair accuracy the spread and growth of the sentiment throughout the country. The article quotes freely from the principal American books on the subject, describes by name the national and the more prominent of the local societies organized to promote town and city betterment, and on the whole gives to the foreigner an interesting and just account of a movement that really has reached such proportions as to make it world notable. The identity of the author is not revealed; but it is a comfort to know that at last Europe, long surfeited with accounts of the ugliness of our cities, is getting a truer picture of the actual present conditions—and as the writer sums it up it is a very creditable record.

Pages 190 and 217 of the September issue contain errors for which we wish to express regret to all parties concerned, and which we correct herewith. The title to the illustration on page 190 reads, Mr. F. W. Vanderbilt's House, Hyde Park, N. Y., while the illustration shows the Marble House at Newport, R. I., by the late R. M. Hunt. On page 217 is shown the Rockefeller Institute for Medical Research, 66th St. and East River, New York City, of which Shepley, Rutan & Coolidge, of Boston, Mass., were the architects. The title to this illustration, as well as the architects' names, were incorrectly given.